

Rigved, Avesta, and Harappan or Saraswati-Sindhu Valley Civilization

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I. Brief Introduction to the Terms Used in the Title of Essay:

Rigved

Rigved is a collection of the “**Songs of Praise**” composed in the archaic Sanskrit language. Based on the content of the Rigvedic hymns it is generally agreed that all most all Poems of **Rigved** were composed in the North-west part of the Indian Sub-continent. Since there is no mention of Iron metal in any of the poems, it is said that the texts belong to the Bronze Age.

Rigved consists of about 1028 hymns grouped into Ten Mandalas or Books. Out of the Ten Mandalas, Mandala-2 to 7 is categorized as the Family Mandalas as these are composed by the Poets belonging to Six Families of Rishis. The most striking feature about these ancient Poems is after composition and compilation in the form of Ten Independent Mandalas/books they were transmitted from one generation to other strictly in the oral form only. Therefore, in a true sense they are regarded as **Shruti** means “what is heard”.

Avesta

The sacred scriptures of the ancient religion developed in old **Persia** (present-day Iran and Afghanistan) have been credited to **Zoroaster** whose followers are known as **Zoroastrians**. The language used for the composition of the documents is generally known as **Avestan** language.

Similar to the division of Ten **Rigvedic Mandalals** into the Five Early and the Five Late Mandalas; **Avestan literature** is also divided into **Old** and **Young Avesta**.

Yasna belongs to the class of **Old Avesta**, gets its name due to presence of **Yasna** ritual that defines basic acts to be performed at the time of worship. **Five Gathas** (**Yashts** or Songs of Praise) consisting of seventeen hymns attributed to **Zoroaster** are the Core Poems of **Yasna**.

Vendidad and **Vispered** are considered as the two separate parts of **Young Avesta**. In a stricter sense **Yasna**, **Vendidad**, and **Vispered** together form the **Avesta**.

Vendidad contains 22 chapters (Fargard) and mainly deals with the code and practice for the priestly community of the Zoroastrian religion.

Vispered is treated as the extension the **Gathas** as it is based on **Yasna**. The term “**Vispered**” means “All the Chiefs.”

Harappan or Saraswati-Sindhu Valley Civilization

Harappan Civilization was discovered in the early part of twentieth century when around 1922 excavation carried out at two different places in the North-west region of British India revealed the remains of the ancient cities; **Harappa** on the bank of the river **Ravi** and **Mohenjodaro** on the bank of the **Sindhu/Indus**. The Archaeologists and the Historians believe that **Harappan Civilization** flourished between about 3300 B.C. and 1300 B.C. in the region that is now covered by parts of Afghanistan, Pakistan and North-western India, and was contemporaneous with ancient **Egypt** and **Mesopotamia Civilizations**.

As compared to many Bronze Age Civilizations, the **Harappan Civilization** was apparently more advanced in the era of 2500 B.C.E. especially in the areas like urban planning, house construction (use of the baked bricks of standard sizes), metallurgy, weights and measures etc. It had trade and commerce contacts with other contemporary civilizations.

Researchers have proposed three major periods of **Harappan Civilization** as;

Early Harappan Period---3500 to 2600 B.C.E.

Mature Harappan Period—2600 to 1900 B.C.E.

Late Harappan Period ----1900 to 1300 B.C.E.

Scholars have given three main reasons for the decline of **Harappan Civilization**.

1. Natural calamities such as floods and earthquakes.
2. Aryas Invasion Theory (AIT).
3. Drying up of the rivers like Ghaggar-Hakra due to disturb pattern of Monsoon.

History of civilization informs us that from hunter-gatherer stage to the present-day Modern age, **Man** made progress with time in the form of three important phases namely; “**Stone Age**”, “**Bronze Age**”, and “**Iron Age**”. Actually, these three pre-historic “**Ages**” have been named after the type of Materials used by **Man** during that particular period, but they also reflect his progressive nature.

II. Background of the Present Investigation:

Sir William Jones, the founder of the **Royal Asiatic Society** who had earlier studied many European, Persian, Arabic, and Hebrew languages and upon posting in India during the British regime as a Judge in Calcutta closely examined **Indian Culture and Languages including Sanskrit**. While delivering a lecture on the third Foundation day of the **Royal Asiatic Society** in the year 1786, he commented that there exists linguistic similarities between the many Europeans, Indians and Iranian languages, and that became the starting point for the Comparative Linguistic and Indo-European studies. It is also said that Sir William Jones was the first person who proposed Invasion Theory in India.

In the nineteenth century, several Europeans took personal interests, learned Sanskrit first, and then translated many ancient Sanskrit texts including Vedas and Upanishads into their mother tongues. While translating any ancient text from one language to other, “mindset” of a translator matters the most. Therefore, in the field of translated literature, we see different versions of the translated ancient texts authored by several scholars. Same thing holds true in case of **Rigved** as well. But the interpretation of the several archaic Sanskrit terms present in it, has definitely created uncertainty about the true meanings of the Rigvedic Hymns and also caused heated arguments/ friction among the Rigvedic experts on several occasions.

A few centuries ago the ancient literature composed in the Indian Sub-continent including Four Vedas, Upanishadas, Aranyakas, Brahmanas, etc were **out of bound** for most of the common people of the country as well as the foreign origin persons/strangers. Hence study of these **Sanskrit based documents** was mainly restricted to the persons belonging to Upper Castes.

Earlier to the European Scholars like **Max Muller**, no one from **India** has ever said that these scriptures were composed by the People who came from outside the country.

The Linguists who look at the **Proto Indo-European (PIE)** language as the common source of All Indo-European Languages found in the world say that **Rigved** was composed by the People of **Eurasian origin** who migrated to India anytime between 1700 to 1500 BCE. But majority of the Archaeologists are of the opinion that there is continuity in the **Material Culture** of the **Harappan Civilization** and the **post Harappan period**.

In the present essay, main focus is on the contents of **Rigved** so as to get better picture of the Rigvedic characters like **Indra, Saraswati, Yajna, Asva, Movements of the Priests** etc. Additionally, some **Avestan** features common with **Rigved** are covered.

III. Arbitrariness in portraying the “Aryas as the Intruders in Indus Valley”:

The champions of the **Aryans Migration Theory (AMT)** forcefully state that the **Aryas** who composed **Rigved** came to the Indian Sub-continent from outside, brought their Cultural Aspects (both Philosophical and Material Culture) with them. Their argument is mainly based on the use of ancient **Sanskrit** Language to compose **Rigved**, and presence of terms related to **Horse** and **Chariot** in the texts. As far as **Sanskrit** language is concerned, many linguists go by the theory of **Proto Indo-European (PIE)** as the common parent language of **All Indo-European Languages** existing in the world or extinct much earlier.

Although till date no direct evidence of a common ancient language is traced anywhere in the world, but the linguistic experts who began their work as early as nineteenth century arrived at a hypothetical language (**PIE**) using the **Comparative Methods**. Existence of the similarities in the many commonly used words in these languages, some structural and a few mythological features have helped the scholars in creating the theoretical framework for an imaginary **PIE** Language as the only source of the several languages of the world.

As per **PIE**, **Avestan Language** that was once spoken in **Iran** is the Sister Language of **Vedic Sanskrit** and both languages are believed to have originated from a common **Indo-Iranian** language that was once spoken by the **Aryas** who lived in **Central Asia** a long back. This thing brings ancient Indian and the Iranian cultures closer to each other. As per **AMT**, the Indo-Aryans population, the speakers of ancient Indo-Iranian Language migrated from Eurasian Steppes (present-day Russia and Kazakhstan) to **Bactria Margiana Archaeological Complex (BMAC)** around 2000 BCE but after the invention of **Horse Drawn Chariot**. After spending several years there, they split into two factions, one going to **Iran**, and other one moving to **Indus Valley** around 1500 BCE forming independent but related cultures.

In this way the present-day scholars brand the **Aryas of Rigved** as the **Intruders** in the **Indus Valley** so as to market their views on the **History of Rigvedic Aryas** with ease.

Therefore, it becomes necessary to study and find out what do the Rigvedic Composers have to say about their Struggle, Movements, and Evolution of Vedic Philosophy.

Since **Indra**, **Yajna**, **Asva** are the most commonly discussed and debated terms of **Rigved**, the main purpose of present investigation to probe the origin these three important terms and to understand probable reason for separation of the Rigvedic and Avestan People.

A. Signs of the Priests lived in the Western Territory found in the Late Mandalas:

Majority of the Rigvedic scholars generally agree on the point that **Mandala-5, 8, 9, 1, and 10** were composed after the completion of the **Five Early Mandalas** (Mandala-2, 3, 4, 6, and 7), and hence are known as the **Five Late Mandalas of Rigved**.

In this section we shall be discussing about the information available in the **Two Late Mandalas** (**Mandala-8** and **1**) that clearly signals during the period of Composition of these **Two Mandalas**, the Priests mostly lived in the **Western Region of Rigvedic Territory** [1].

1. Speciality of the hymns addressed to Adityas, Rv-8.18; Rv-8.47; and Rv-8.67:

In **Mandala-8** there are three hymns dedicated to **Adityas**/the sons of **Aditi** [1].

Even though the hymn **Rv-8.18** is believed to have dedicated to **Adityas** but the Poet has demanded protection from the enemies, shelter, happiness, good health, longer life, and peace from several other Deities including Goddess Aditi, Asvins, Agni, Surya, Vayu, Maruts, etc. In the verses 1 to 7, the Composer has highlighted the issue of Shelter and the Protection from the foes. Probably at that time, the Priests would have arrived in the area that was not familiar to them but located on the west bank of river **Sindhu**. In the **first 25 hymns** of **Mandala-8** there are **five references of river Sindhu**. Also in the **verse-16** the Poet has hinted at searching for a suitable shelter in the mountain but where water is readily available.

Rv-8.18,16: *ā śarma parvatānāmotāpāṃ vr̥ṇīmahe |*
dyāvākṣāmāre asmad rapas kṛtam ||

Fain would we have the sheltering aid of mountains and of water-floods:

Keep far from us iniquity, O Heaven and Earth.

The verses **13 to 15** intimate us that an unidentified mortal or human being residing in that locality was trying to harm or cheat the Priests. It means to say that both the place and the people where the Priests landed were unknown to them.

Through the verses **10 to 12** the Singer has requested the **Adityas** to drive away diseases, bad thoughts, opponents, also take away sins, and provide shelter where man can walk freely.

In **Mandala-8** there are two more hymns **Rv-8.47**; and **Rv-8.67** dedicated to **Adityas**.

Content of the hymn **Rv-8.47** indicates that as if the Poet wants to express deep gratitude to the **Adityas** and other Deities especially **Usha/Dawn/the daughter of Heaven** for providing proper shelter and giving faultless protection from the enemies.

The hymn **Rv-8.67** is comparable to hymn **Rv-8.18** in content as the Composer prays to **Adityas** and **Aditi** to provide shelter and the need of protection from the evil characters.

In a nutshell, when the **Rigvedic Priests** move to a new place to live there, then as per the old custom they request the **Adityas** to provide shelter and protection from the unknown enemies. This is because the **Adityas** are the oldest gods fashioned by the **pre-Rigvedic Rishis**, believed to be the joint custodians of the whole world and responsible for running the show of world efficiently using the cosmic laws established a long ago. Hymns **Rv-8.18**, and **Rv-8.67** do convey that the members of the Priestly Community have gone to the unfamiliar locations and hence demand proper shelter and protection from **Adityas**.

But the content of the hymn **Rv-8.47** signals that the Priests are now settled at one place and hence are thankful to the Deities for offering proper shelter and protection.

Additionally, the Early Mandalas hymns **Rv-2,27**; **Rv-7.51**, **Rv-7.52** do depict that whenever the Members of Priestly community got relocated to a new area, they appealed to **Adityas** to guard and give proper shelter to them. Similar trend is noticed in some hymns of **Mandala-5** dedicated to **Visvedevas** and **Mitra-Varuna** wherein the Composers expect **Adityas** like **Varuna**, **Mitra** and **Aryaman** to take care of them as they moved to a new place.

Note: About hundred years ago, whenever the **Hindus of India** performed a long distance journey on foot or on bullock carts to visit the **Religious Places** as a part of **Pilgrimage**, they purposely prayed to the Gods for availability of proper shelter to take halts on the way to the **place of pilgrimage** and protection from the wild animals and the thieves/looter too.

2. Indra uses *Snow* instead of *Vajra* to kill Arbuda:

The verse **Rv-8.32,26** from **Mandala-8** points out a very special situation that is not at all mentioned in any of the **Six Family Mandalas of Rigved (Mandala- 2 to 7)**.

Rv-8.32,26: *ahan vṛtram ṛcīṣama aurnavābhamahīśuvam |*

himenāvidhyadarbudam //

He, meet for praise, slew Vritra, slew Ahisuva, Urnavabha's son,

And pierced through **Arbuda** with **frost**.

Out of the several words figure in the above verse, the word **Himen/हिमेन** is the most important one as it presents a circumstantial evidence for the real situation encountered by the Priests. As per the Poet, here mythical God **Indra** does not use his regular but the most potent weapon **Vajra**/Thunderbolt but applies a new thing, **Himen** to kill **Arbuda** (the word **Arbuda** is also found in verses of the **Earliest Mandala Rv-2,11,20** and **Rv-2.14,4**). Here **Himen** may be interpreted as heavy **Snow-fall** /snowstorm (Griffith translated it as a **frost**). Whatever be the actual intention of the Poet for using the said word, it definitely communicates us that the Poet had reached the place where **snow-fall** was very common. It means, at that time, the Priests were present in the mountainous region of the **western part of Rigvedic Territory** where snow-fall or ice accumulation was experienced everywhere and hence there was no water scarcity at all. Therefore, there were no foes like **Vritra** or **Arbuda** who kidnaps the rain cloud or **Ahisuva** /dragon who blocks the flow of the rivers.

Although **Shata Himah/** hundred winters, a generic phrase is found in **Mandala-2** and **6** as well; the **two** out of the **Five Early Mandalas** but it is mainly used for demanding longevity and sustenance in the harsh winters from the Deities, and does not demonstrate residing in a snow bound region where the Priests lived at that particular time period. Some variants of word **Hima** found in the **Three Late Mandalas of Rigved** are given as under.

Himen –Rv-1.116,8; 1.119,6; Rv-8.73,3

Himavyeva- Rv-1.34,1

Hima-vanta –Rv-10.121,4

Hima-Rv-10.37,10

From the above information it is crystal clear the Poets of the afore-stated verses probably used the word **Hima** to point out the area where actual snowfall occurred and that area has to be the mountainous region located to west of river **Sindhu** bordering modern **Afghanistan** as in the **All Five Late Mandalas**; river **Sindhu** and river **Rasa** find their mention. Except in **Mandala-4**, no reference of the names of western rivers like **Sindhu**, **Sarayu**, and **Rasa** is available in the **Other Four Early Mandalas of Rigved**.

3. Reference of the Rigvedic Priests crossing the Rigvedic Territory:

Two verses from **Mandala-1** first time hint at the Poet had crossed border of his land and ventured into a new area called as **Gandharva** located in the North-west direction [1].

Rv-1.22,14: *tayorid ghṛtavat payo viprā rihanti dhītibhiḥ /*
ghandharvasya dhruve pade //

Their **water rich with fatness**, there in the **Gandharva's** steadfast place,
The singers taste through sacred songs. (**\$**)

Rv-1.22,15: *syonā pṛthivi bhavānṛkṣarā niveśanī |*
yachā naḥ śarma saprathaḥ //

Thorn-less be thou, O Earth, spread wide before us for a dwelling-place:
Vouchsafe us shelter broad and sure.

The Verses **Rv-1.22,14** intimates us that the Poet has physically crossed the boundary of the **Rigvedic Territory** and reached the region known as **Gandharva** (high rise plateau?) but located outside the country of the Priests to **taste the fatty milk or water (ghṛtavat payo)** there. “**Tasting of thick milk/water**” requires a person to be physically present in that area and the same has been explained by the Poet using the words **dhruve pade /firm footings**.

In the **verse-15** the Composer first time talks about the exploration of the extension of **Earth/Prithvi**, probably a region that was totally new to him where he took the shelter and that locality was placed outside the boundary of his ancestors' country.

In another verse from **Mandala-1; Rv-1.126,7**; the Poet has highlighted that the **Gandhara** region is famous for the **thick hairy (Romasha)** female sheep/**Avika**.

Rv-1.126,7: *upopa me parā mṛśa mā me dabhrāṇi manyathāḥ /*
sarvāhamasmi romaśā ghandhārīṇāmivāvikā //

This type of description is not found in the **Five Early Mandalas of Rigved** despite the fact that there is a reference of **UrNa/wool** in the verse **Rv-4.22,2**. It means to say that during the composition of **Mandala-8**, the Rigvedic Priests did spend sometime in the mountainous region located to west of river **Sindhu**, and then as depicted in the verses **Rv-**

1.22,14-15; they further moved to a new territory called as **Gandharva/Gandhara** (present-day **Afghanistan**) where **Soma** plant was naturally grown in the large quantity.

§ -Griffith has translated phrase *dhruve pade* of the verse **Rv-1.22,14** as a **sacred song** which is not correct. It is most likely that his interpretation was based on the *dhruva-pada* phrase frequently used by the **Hindustani Classical Vocal Artists/Singers** while talking about their songs. Here meaning of *dhruve pade* term has to be taken as the **feet** that are **securely fixed/** established or **rooted firmly**.

Although above discussion is based on the verses taken from **Mandala-8** and **Mandala-1** (the Two Late Mandalas of Rigved) but the Poets of **Mandala-5** who belonged to **Atri** clan have also avoided talking about the age-old fictional story of “**Indra killing Vritra**’ in about **43 composed Hymns** starting from **Hymn-44** to **87** that are dedicated to different Deities. Out of these **43 hymns**, only in the hymn **Rv-5.86** which is jointly addressed to **Indra** and **Agni**, there is a passing reference of **Indra** as *Vritraghna* (see the verse-**Rv-5.86,3**). Please note that **Mandala-5** is the **first** among the **Five Late Mandalas** wherein we find the names of several western rivers such as **Sindhu, Rasa, Krumu, Kubha, Sarayu, Anitabha** in a single verse **Rv-5.53,9**. In other words, as there are no active reference of **Indra** bringing rain in any of these **43 hymns** by smiting **Vritra** or **Ahi** means the Priests when moved to the western part of **Sindhu/Indus** Valley did not have to face water scarcity at all as was experienced by them in the **Saraswati** Valley (Please refer to verse **Rv-5.43,11** that indirectly indicates drying up of river **Saraswati**. Here the Poet appeals to Goddess **Saraswati** who now lives in heaven to come to **Yajna** site in a running state from the mountain to listen to his praise song).

Some Notes on Gandharva/Gandhara Region

1. Except one reference found in the **Mandala-3** verse **Rv-3.38,6**, all other references of the term **Gandharva/Gandhara** belong to the **Late Mandalas of Rigved**.
2. Ancient **Gandhara** region extended from **Swat** and **Peshawar Valleys** of modern **Pakistan**, to **Kabul Valley** of present-day **Afghanistan** and **Karakoram Range** was its Northern boundary. In **Young Avesta**, **Gandhara** is mentioned *Vaēkərəta* as the

seventh most beautiful place on earth, created by **Ahura Mazda** (in proper Avestan language the region is identified as *Gadāra*). It is most likely that at the time of composition of **Rigved**, the region was famous for the spices and aromatic herbs including **Soma** plant, and the people of that region would have traded these items with the people who lived in **Sapta-Sindhu** region. Probably that is why in the verse **Rv-3.38,6** the Singer has used वायुकेशान/*Vayu-keshan* term to depict **Gandharvas** as the **slim** people (tall and thin like hair/slender) who move swiftly like **wind** from one place to other to sale **Soma** and other goods to the residents of **Sapta-Sindhu** region (see the hymns **Rv-3.36; 37; and 38** addressed to **Indra** for presence of **Soma**).

3. In the verse **Rv-1.163,2** the Poet has used **Gandharva** term to link the **bridle** of the **Asva** (**true horse**) with the people of **Gandhara** region. It denotes that the **Gandharva** people knew how to restrain or control **Asva**/the **True Horse using rein**, and not the people originated from the **Rigvedic** region. It implies that the **true horse** was unknown to the **Rigvedic Aryas** earlier, and introduced to them by the outsiders/traders when they lived in North-west corner of the Indian Sub-continent.
4. Three verses belonging to three different hymns of **Mandala-9** (**Rv-9.83, 4; 9.85,12; and 9.86,36**) exhibit connection of word **Gandharva** with **Soma** plant.
5. The verse **Rv-10.10,4** links **Gandharva** with **water/ flood** means there was no paucity of water in **Gandhara** region, hence conditions were favourable for growth of **Soma**.
6. In the two verses **Rv-10.123,4** and **7** the Composer has identified **Soma** as **Gandharva**. This is due to presence of **Soma** on the mountains of **Gandhara** region.
7. In the hymn **Rv-10,139**, **Gandharva** word is present in the three consecutive verses; and the verses **4** to **6** actually link **Indra** with **Soma**. Similar connection is also noticed between these two characters in the verse **Rv-8.77,5** (also see **Rv-8.77,4**).
8. History tells us that in the **6th century BCE**, **Gandhara** region was conquered by the Persian king **Cyrus the Great** the founder of **Achaemenid Empire**, in **327 BCE** by

Alexander the Great, and was also a part of the **Maurya Empire** at the time of **Ashoka the Great** before becoming famous for **Gandhara Art** during the period of **Indo-Greek Kingdom**. From 200 BCE to 300 AD, **Gandhara** region served as the nodal region for the spread of **Buddhism** to Central and west Asia.

9. The **Khyber Pass**, the key land route in use since ancient time for trade and military conquest connecting **Pakistan** and **Afghanistan** is located in **Gandhara** region.

In sum, some verses from **Mandala-8** and **1** do manifest that the Rigvedic Composers who had shifted to west of river **Sindhu** during the period of **Mandala-5**, surely visited the mountainous region located in the western direction of river **Sindhu** where they experienced **snow-fall**, and then crossed the boundary of their traditional home-land, and spent some time in the new area known as **Gandharva** region (present-day **Afghanistan**).

B. God Indra –a Transition from the Supreme God to the Disputed God in Mandala-8:

In this section we shall try to get answers to the following questions;

1. **How was God Indra perceived by the Poets of the Five Early Mandalas?**
2. **Why and when did God Indra become the Controversial Character?**

Selected Verses of the Five Early Mandalas that Glorify Indra as the Sole Lord

The Composers of the **All Five Early Mandalas** in their “**Songs of Praise**” dedicated to **Indra** have described **Him** as the **Supreme Deity**, and the Poet of the verse **Rv-3.51,4** has specifically termed the God as *Eka Ishe*/ the **Lone Lord** of the world. Following verses selected from the **Early Mandalas** convey us the feelings of the Poets about God **Indra** [1].

In the verse **Rv-2.12,7**; the Poet has declared **Indra** as the **Chief Controller** of the whole world who practically controls everything including **Surya**/the Sun, and **Usha**/Dawn.

Rv-2.12,7: *yasyāśvāsaḥ pradiśi yasya ghāvo yasya ghrāmā yasya viśve rathāsaḥ |
yaḥ sūryaṁ ya uśasaṁ jajāna yo apāṁ netā sa janāsa indraḥ //*

He under whose supreme control is horses, all chariots, and the villages, and cattle;

He who gave being to the Sun and Morning, who leads the waters, He, O men, is Indra.

The Poet of the verse **Rv-4.18,4** has categorically stated that **Indra's** birth is a very unique case, and no one like has been born earlier and would take birth in future.

Rv-4.18,4: *kim sa ṛdhak kṛṇavad yaṃ sahasram māso jabhāra śaradaś ca pūrvīḥ /*
nahī nv asya pratimānam asty antar jāteṣūta ye janitvāḥ //

What strange act shall he do, he whom his Mother bore for a thousand months and many autumns?
No peer hath he among those born already, nor among those who shall be born hereafter.

Another verse from **Mandala-4** depicts that **Indra** is God of all Gods, divine being and has enough strength and power.

Rv-4.22,3: *yo devo devatamo jāyamāno maho vājebhir mahadbhiś ca śuṣmaiḥ /*
dadhāno vajram bāhvor uśantaṃ dyām amena rejayat pra bhūma //

God who of all the Gods was born divinest, endowed with ample strength and mighty powers,
And bearing in his arms the yearning thunder, with violent rush caused heaven and earth to tremble.

Two verses from **Mandala-6** describe **Indra** is matchless, most active and born to conquer the enemies.

Rv-6.38,5: *evā jajñānaṃ sahase asāmi vāvṛdhānaṃ rādhase ca śrutāya |*
mahāmughramavase vipra nūnamā vivāsema vṛtratūryeṣu //

Him, born for conquering might in full perfection, and waxen strong for bounty and for glory,
Great, Powerful, will we to-day, O singer, invite to aid us and to quell our foemen.

Rv-6.45,16: *ya eka it tamu ṣṭuhi kṛṣṭīnāṃ vicarṣaṇiḥ /*
patirjajñe vṛṣakratuḥ //

Praise him who, Matchless and Alone, was born the Lord of living men,
Most active, with heroic soul.

Mandala-7 Poet says that like **Indra** nobody will ever be born in the world.

Rv-7.32,23: *na tvāvānanyo divyo na pāṛthivo na jāto na janiṣyate /*
aśvāyanto maghavannindra vājino ghavyantastvā havāmahe //

None other like to thee, of earth or of the heavens, hath been or ever will be born.
Desiring horses, Indra Maghavan! and kine, as men of might we call on thee.

Above exercise has been done to point out the fact that God **Indra** was the most favourite God of the Poets of the **Five Early Mandalas**. In reality, the Poets were following the path chosen by their ancestors, firmly believed in **Indra** as the **most perfect god** fashioned by the **pre-Rigvedic Rishis**, and has been specifically created by their forefathers as the unparalleled and unchallenged God to solve all their problems. Therefore, since start, the Composers of the **Early Mandalas** had very high expectation from God **Indra**.

Indra who was “For Sale” in Mandala-4, became “Not For Sale” in Mandala-8

The verses from **Two Different Mandalas** but belonging to two Separate Classes (the **Early** and **Late Mandalas**) paint for us a contradictory wordy picture of **Indra**.

Please note that in the **Mandala-4** hymns **Rv-4.16** to **20**, the Poet **Vamadeva Gotama** (who is said to be from **Angirasa Clan**) has given proper account of **birth of mythical God Indra**, provided details of the immediate acts performed by **him** to defeat several enemies of the Priests. Surprisingly, the same Composer in the hymn **Rv-4.24** addressed to **Indra** narrates the story of newly fashioned **Indra** is being “**put on sale**”.

Rv-4.24,9: *bhūyasā vasnam acarat kanīyo 'vikrīto akāniṣam punar yan /
sa bhūyasā kanīyo nārireced dīnā dakṣā vi duhanti pra vāṇam //*

He bid a small price for a thing of value: I was content, returning, **still un-purchased**.
He heightened not **his insufficient offer**. Simple and clever, both milk out the udder.

In the above verse the Singer says that as there is no suitable offer from anyone, and hence **Indra** is still remained un-sold.

Rv-4.24,10: *ka imaṃ daśabhir mamendraṃ krīṇāti dhenubhiḥ /
yadā vṛtrāṇi jaṅghanad athainam me punar dadat //*

Who for **ten milch-kine purchaseth** from me this **Indra** who is mine?
When he hath **slain** the **Vrtras** let **the buyer give him back to me**.

In the afore-mentioned verse, the Poet has rated **Indra equal to Ten Mitch Cows** but further put a condition that after killing **Vritra**, the purchaser has to give **Indra** back to him.

It means to say that in the beginning when **Indra** was conceived by the **pre-Rigvedic Rishis** after holding lengthy brain storming sessions for month's together (see the verse **Rv-4.18,4** for the reference of *Sahastram Maso*/thousand months and *sharadachya purvih*/many *sharada/autumns*) but there were **no takers** for **Him** in the Vedic society. Same thing has been indirectly explained by the Poet in the verse **Rv-4.18,11** wherein he has commented that the **Old Gods** of Vedic Philosophy **turned their faces away from Indra**, means at the time of creation of **Indra** some **People of the Rigvedic society** were not at all interested in freshly shaped character **Indra**, but had full trust in the **Old Gods (Adityas)**.

In other words, through these two verses, the Composer has stated factuality of **non-acceptance** of **Indra** by other people or communities who lived with the Priestly community.

Now take a close look at the **Mandala-8** verse **Rv-8.1,5** given below.

Rv-8.1,5: *mahe cana tvāmadrivaḥ parā śulkāya deyām |*

na sahasrāyanāyutāya vajrivo na śatāya śatāmagha ||

O Caster of the Stone, **I would not sell** thee for a mighty price,

Not for a thousand, Thunderer! Nor ten thousand, nor a hundred, Lord of countless wealth!

In the afore-stated verse the Poet has made it crystal clear that he does not want to sell **Vajra bearer Indra** at any cost, neither for hundred, nor for thousand nor for ten thousand. He has also defined **Indra** as the most **Invaluable God**.

Next verse of the same hymn tells us how **Indra** is close to the Poet.

Rv-8.1,6: *vasyānindrāsi me pituruta bhrāturabhuñjataḥ |*

mātā came chadayathaḥ samā vaso vasutvanāya rādhase ||

O Indra, thou art more to me than sire or niggard brother is.

Thou and my mother, O Good Lord, appear alike, to give me wealth abundantly.

In the above verse, the Singer has revealed mentality of his father and brother who are ready to go anywhere to earn the wealth and willing to do anything forgetting their traditional activities like **Yajna rituals** (ready to go anywhere means leaving other family members on

their fate), then identified **Indra** as like his **mother** who is always with him, and requested the **God** to give him abundant wealth as unlike his father and brother, he (the Poet) wishes to live in the company of the Supreme God only.

Now we shall take a serious look at the verses **Rv-7.21,5** (from the class of Five Early Mandalas) and **Rv-10.99,3** (belonging to the **Last Mandala** of **Rigved**) as both verses tell us about an uncommon but very special thing not normally discussed by the Several Poets.

Rv-7.21,5: *na yātava **indra** jūjuvurno na vandanā śaviṣṭha vedyābhiḥ /*
*sa śardhadaryo viṣuṇasya jantormā **śiśnadevā** api ghurtaṃ naḥ ||*

No evil spirits have impelled us, Indra, nor fiends, O Mightiest God, with their devices.

Let our true God subdue the **hostile rabble**: let not the lewd approach our holy worship.

Rv-10.99,3: *sa vājaṃ yātāpaduṣpadā yan svarṣātā pari śadatsaniṣyan /*
*anarvā yacchata durasya vedo ghnañ**chiśnadevā** nabhi varpasā bhūt ||*

On most auspicious path he goes to battle he toiled to win heaven's light, full fain to gain it;

He seized the hundred-gated castle's treasure by craft, unchecked, and slew the **lustful demons**.

Note: Griffith Translation (indicated by symbol-#) of both verses do not provide correct meaning of the word “**शिशनदेवा /Shishna-Deva** ”

Hymns **Rv-7.21** and **Rv-10.99** are addressed to **Indra**, wherein both Poets say that **Indra** needs to kill the people who worship **Phallus God/ Shisna-deva**. In other words, during the period of the composition of **Rigved**, the Priests did not like anyone worshipping any other God in the physical form such as Idol/ Religious Image/figurine. It means to say that since inception of **Rigved** till the time of the Composition of **Mandala-10** (the **Last Mandala of Rigved**), the Priests did not believe in **Idol worship** of any God in any form as the contents of the verses **Rv-7.21,5** and **Rv-10.99,3** do indicate that they strongly opposed and verbally attacked those (the **Five Tribes** ?) who worshipped “**शिशनदेवा /Shishna-Deva**”.

Since the content of the hymn **Rv-7.21** does exhibit that it was composed after the victory of **Bharatas** in the “**War of Ten Kings**”, it can be said that the **Rigvedic Priests** came in direct contact with the **Phallus Worshippers** who also lived in the east of river **Sindhu** but after the war only. It also manifests that there were people belonging to other

tribes who too resided in the **Eastern Part of Rigvedic Territory** (on the bank of river **Saraswati** or area adjoining river **Yamuna** as **Bheda and his close friends** were defeated on the bank of **Yamuna**) but had beliefs and practices different from the **Rigvedic Priests**.

Note: The archaeologists have recovered **Phallic Images** at some sites of the **Harappan Civilization**.

Now revisit the verse **Rv-8.1,5**; where the archaic Sanskrit word *adrivah* means **possessor of Stones** and is generally used as an epithet for **Indra**. For the ease of understanding, if it is taken as a **King** is interested in carving an **Image of Indra** and hence wants to get proper wordy picture of **Indra** from the Poet in exchange of wealth/precious items for a **Stone Carver's** work, then it can be said that as the **Rigvedic Priests** had no interest in making engraved image of their beloved God **Indra** on a stone, and hence were not interested in selling the **Vedic ideology** to anyone. This is based on the fact that as per the verses **Rv-7.21,5** and **Rv-10.99,3** the Priests did not like the **Phallus worshippers**.

In other words, through the verse **Rv-8.1,5** probably the Poet wants to make it very clear that “**No Imagery of Indra Please**”, which implies that he does not want to share his knowledge with the commoners who lived to west side of river **Sindhu**. Please remember that **Mandala-8** contains maximum numbers of “**Dana-Stuti**” in the **Rigvedic Texts**.

Special Observation

It is very interesting to know that the two special words used by the Poets found in the two separate hymns of **Rigved** that were composed during the two different eras are still being used in the languages that are originated from *Sanskrit*. These words are;

Rv-4.24,9 word -विक्री/*Vikri* which means “**Sale**” (noun) or “**to sell**” (verb).

Rv-8.1,5 word -शुल्क/*Shulka* which stands for “**Fee**” (n) or “**Price/Cost/Rate**”.

Note: शुल्क/*Shulka* word is also present in the verse **Rv-7.82,6**.

Some References of Mandala-8 do imply Conflict about God Indra

As discussed earlier, the Composers of **All Six Family Mandalas** had endless faith in God **Indra**, and they never wanted to do away with their beloved God. But when the Priests got relocated to west of river **Sindhu** during the period of composition of **Mandala-5**, the availability of sufficient water in that region would have brought substantial change in perspective of some as it was realised by them that **Indra** had no role in providing ample water in that region. This must have divided the Priestly Community into two groups as the Poets of some families kept glorifying **Indra** for contributing nothing. It is to be noted here that out of **All Ten Mandalas of Rigved**, **Mandala-8** is the **only Mandala** in which we find the very first hymn dedicated to God **Indra** [1, 2].

Table-1 provides wordy picture of the feelings expressed by the **Mandala-8** Poets on Marvellous God **Indra**, *His* deeds, and the rise and fall in *His* relationship with **Other Gods**.

Table-1

<i>Verse Number</i>	<i>Description about Indra, his Great Acts and relation with his Friends</i>
Rv-8.15,3; 11	Indra alone has killed many Vritras .
Rv-8.16,8	Indra is victorious even when alone .
Rv-8.21,13	By birth Indra is Brother less or Rival less and Friend less .
Rv-8.24,15	No one mightier than Indra has ever born.
Rv-8.36,4	Indra is the creator of Heaven and Earth. (How is it possible?)
Rv-8.62,2	Indra- companionless, unequal, and sole one.
Rv-8.70,5	Indra is bigger than hundred Heavens, hundred Earths and thousand Suns.
Rv-8.76,1 to 9	Indra takes the help of Maruts to destroy Vritra and other enemies.
Rv-8.88,4	Great warrior with excellent power and skill surpasses all created things.
Rv-8.96,7	Except Maruts all other old Gods desert Indra .
Rv-8.96,19	Indra , the aggressive Hero , the only Vritra slayer is alone now.
Rv-8.97,9	Neither Gods nor Mortals want to pay attention to Indra .
Rv-8.100,3	“ Who has seen Indra? ” “If He does not exist, then whom shall we worship?” (The most relevant questions asked by the Poet raise doubt about Indra).
Rv-8.100,5	Indra is resting on his back alone & his old friends started heckling Him .
Rv-8.52,7	Indra is considered as the Turiya/Fourth Aditya (why?) .

From the information placed in **Table-1**, it can be easily inferred that the Poets belonging to **Kanva** and **Angirasa** clans (since the Poets from these two families are said to have composed most of the hymns of **Mandala-8**) were the diehard fans of **Indra**. Therefore, they did not like anyone targeting **Indra**. It seems that when some members from the Rigvedic Community raised voice against unwarranted glorification of **Indra** at the time of **Yajna** rite, then the hardcore Priests did not budge from their earlier stand but got engaged with the opponents in a verbal fight.

The contents of some verses do manifest that during the period of **Mandala-8**, **Indra** lost most of his close friends. It means to say that those unidentified persons took strong objection to God **Indra alone** but had no problem with other Deities. That is why some Poets say that since **Indra** alone is capable to kill **Vritra**, and needs no company. Only the Singer of the hymn **Rv-8.76** has states that **Indra** took the help of **Maruts** to kill the enemies.

The verse **Rv-8.97,9** informs us that now both **Gods** and **Mortals** (Men) do not look at **Indra** at all. The verse **Rv-8.100,3** presents the worst scenario wherein the Composer has pointed out that some persons did question the Poet about very existence of **Indra**. Taking a clue from this point, the Poet in a self-addressed question has further added that “If **Indra** does not exist, then to whom shall we worship?”

In the verse **Rv-8.100,5** the Poet has mentioned that when **Indra** was taking rest (**hibernation?**), then some old Gods who were **His** friends earlier, jeered at **Him**. It means that once **Indra** was the Supreme God of all but now has become the subject of making fun.

But the Poet of the hymn **Rv-8.96** has made it clear that with the help of **Brihaspati**, the **Rigvedic Priests** could defend **Indra** and won the **oral war** with ease.

In the verse **Rv-8.96,9** the Composer has identified the opponents of **Indra** as **अनायुधासो असुरा अदेवा / anāyudhāso asurā adevā** or **Weapon-less Asuras** who had no faith in God **Indra**. Those **Asuras** or persons are none other than a section of the **Rigvedic Priests**, most likely from the family of **Bhrugu** as at the time of the **War of Ten Kings**, the **Bhrugus** are described to be friendly with the **Druhyus** (refer to the verse **Rv-7.18,6**). The Poet through the verse **Rv-8.96,16** tells us that similar situation did arise at **Indra's** birth.

The Poet in the verses **Rv-8.96,13 to 15** has cryptically described the story as “a **black drop/ a seed of discord** grew in size, became ten thousand/increase in numbers or the opponents got multiplied like anything, then sank in river **Amshumati** as a **black cloud** sinks in the water means the group of **opponents** of **Indra** disappeared somewhere. God **Indra** could win the verbal war against the *Adeva/Non-believers* with the aid of **Brihaspati**”.

On the basis of presence of various geographical features in **Mandal-8** and the reason for separation, it can be stated the **split in the Rigvedic Community** would have occurred in the western part of **Rigvedic Country** where there was no paucity of water in that area.

The Hymns of **Mandala-8** do convey us that **Indra**, the **Ideal God** of the **Five Early Mandalas** actually became an **Idle God** at the time of composition this **Mandala** as there was no water scarcity in the western locality of river **Sindhu** (was no need to kill **Vritra**).

Some Poets have used **Shata-krata** a very special adjective in their compositions for **Indra**. Literally, the word **Shata-krata** means **Hundred Powers** or **Hundred Resolves**. But in the practical sense **Shata-krata** may be taken the **God Designed to Perfection (100%)**.

Mandala-wise data collected on the term **Shata-krata** is given below [2].

Shata-krata: 1(13), 2(2), 3(7), 4(1), 5(3), 6(2), 7(1), **8(36)**, 10(4),

From the above data it is evident that the Poets of **Mandala-8** have used the term about **36 times** which is more than the total references found in other Mandalas. Also no Singer from **Mandala-9 (Soma Pavamana Mandala)** has applied this term in any song. In the single hymn **Rv-8.36; Shata-krato /शतक्रतो** word appears **6 times**.

In other words, the Poets of **Mandala-8** have treated **Indra** as the **most perfect God** ever created by their ancestors and hence were not in a state of mind to forget **Him**.

Special Observations

1. In the **first 25 hymns** of **Mandala-8** there are **five references** of river **Sindhu**. In the verse **Rv-8.20,25** river **Sindhu** and river **Asikni (Chinab)** do appear together.
2. The verse **Rv-10.75,8** intimates us that the People who lived on the west side of river **Sindhu** possessed ample wealth in the form of animals like Sheep, Oxen, and good

quality wood to make Ratha, Gold etc. Probably that is why we find **maximum numbers of “Dana-stuti Yajnas” in Mandala-8** as in the western territory there were many rich and noble persons to sponsor the ritual.

From the above discussion, it is crystal clear that although the hardliner Priests won the “**War of the Words**” against their opponents using the best possible word-power but could not prevent the vertical split in the Community as they were **for Indra** but failed to convince the people belonging to other group who were **against Indra**. However, they were successful in retaining God **Indra** as the **Supreme Being** in the **Vedic Philosophy**.

In other words, “**No Indra, No Yajna in Rigved**”.

In short, in Mandal-8, there is conclusive evidence of breaking up of the Priestly Community into two opposite factions because of undue glorification of God Indra.

C. Analyzing References of river Saraswati for Physical and Geographical State:

No knowledgeable person who has read the Rigvedic Texts would deny that river **Saraswati** is the most celebrated river of **Rigved** as there are **three hymns** specifically dedicated to **Saraswati** and the said word appears more than 70 times in the **Ten Mandalas of Rigved**. As the height of glorification, the **Mandala-2** Poet in the verse **Rv-2.41,16** has praised the river as “*ámbítame nádítame dévítame sárasvati* / the best **Mother**, the best **River**, and the best **Goddess**”. Except **Mandala-4**, river **Saraswati** makes **her** presence felt in remaining **Nine Mandalas**. The most beautiful part of the story is **Saraswati** has been identified as one of the three main Goddesses in the verse-8 or 9 of the **Ten Apris hymns**.

Some scholars who are the advocates of the **Aryas Migration Theory (AMT)** keep repeating old story that river **Saraswati** described in the documents is not **Ghaggar-Hakra** river that flows seasonally in the North-west part of the **Indian Sub-continent** (present-day India and Pakistan) but actually river **Helmand** of modern **Afghanistan** that originates from **Hindu Kush** mountains, discharges into lake **Hamun** located in the Southern part of **Afghanistan**. Their argument is based on a single reference of river “**Harahvaiti**” or “**Haraxvati**” mentioned in the **Young Avesta**, and a word believed to share a common origin with Sanskrit word **Saraswati** (in **Avestan** language, **Sanskrit** “**S**” changes to “**H**”).

It is strange but the fact that though the generations of **Rigvedic Composers** have expressed their never ending faith and attachment to their beloved river using special words in the composed Poems, but only a few of them could have spent some time on the bank of river **Saraswati**.

Even though the generations of the **Rigvedic Poets** lived away from river **Saraswati**, still some of them kept visiting the known places located on the bank of the river on some special occasions and showered praise on her in the best possible way. Especially the hymns from the **Last Two Late Mandalas (Mandala-1, and 10)** wherein the **active references** of river **Saraswati** are found, do exhibit similar situation.

Note: The phrase ‘**Active Reference**’ means only those verses have been taken into consideration that gives proper account of conduction of **Yajna** on the bank of river **Saraswati**. Casual references of river **Saraswati** are not included in the present discussion.

Table-3 and **4** give the true picture of river **Saraswati** covering both present and past of the river. The Poets belonging to different eras have narrated the factual state of river.

Table-3: The Rain Dependency of river Saraswati

Verse Number	Description in the particular Rigvedic Verse
Rv-6.49,7	Saraswati is denoted as <i>pāvīravī</i> /a child of lightning which denotes presence of <i>rainy season</i> at the time of composition of verse as lightning occurs only when the <i>rain-clouds</i> gather in the sky.
Rv-6.52,6	Swelling / <i>pinvamānā</i> of river Saraswati and other rivers of that area credited to <i>heavy rains</i> brought by Parjanya on the instruction of Indra .
Rv-7.96,2	Purus reside on the two grassy banks of river Saraswati does manifest that Puru people come to live on the riverside only when there is enough water in Saraswati and that can happen only during <i>rainy season</i> .
Rv-1.164,52 and Rv-1.164,49	These two verses jointly reflect the availability of water in river Saraswati due to presence of <i>Suparna</i> /celestial bird/ <i>rain-cloud</i> who is loaded with germ of waters/ water droplets. It means to say that as indicated in the afore-stated verses of Mandala-6, and 7 ; the Two Early Mandalas of Rigved ; during the composition of Mandala-1 as well there was no major change in the situation and river Saraswati was totally dependent on <i>rain</i> for the supply of water.

Table-4: The Pathetic Condition of river Saraswati

Verse Number	Description about the factual condition of river Saraswati
Rv-6.61,14	The Poet has appealed to river Saraswati not to refuse her milk to the people who reside on her banks; otherwise they would have no option but to go to distant countries to live. In other words, from availability of water point of view at the time of composition of the said verse, the condition of river Saraswati was very bad. Therefore, the Singer has issued a stern warning to the river to do something urgently to retain the residents on the banks or else they would desert her and go somewhere.
Rv-7.95,2	The verse brings out the past story of river Saraswati . When the King Nahusha was ruling the country from the town located on her bank, at that time river Saraswati used to complete her full course starting at the mountain and ending in the sea / ocean. It means that, once upon a time during the pre-Rigvedic period river Saraswati used to flow constantly, and had no water shortage. But as described in the verse Rv-7.96,2 ; after the victory in the “ War of Ten Kings “ when the Poet visited Purus ’ land, then there he noticed scarcity of water probably due to scanty rainfall (Vritra effect). It indicates Saraswati was a seasonal river . In other words, in reality the two verses Rv-7.95,2 and Rv-7.96,2 depict a contradictory picture but that needs to be understood in proper context.
Rv-5.43,11	The Poet has called Saraswati as the Goddess who now lives in heaven which indirectly means the river had stopped flowing. The Poet has requested Saraswati to visit the place of worship but as a river she needs to come in running state from the mountain. It implies that at that time, the river had gone dry and that is why the Poet has denoted her as the Goddess who lives in Heaven and prays her to arrive on the Earth.
Rv-8.21,17 and Rv-8.21,18	These two verses jointly convey us that most of the people who lived earlier on the bank of river Saraswati have moved away from her banks. In these two verses the Poet has requested Indra to provide water through the act of Parjanya so that king Chitra and other small kings would continue to stay on the bank of river Saraswati , keep worshipping the Gods by performing Yajnas regularly and give many gifts to the Priests.

Additionally, presence of some independent but consecutive verses addressed to river **Saraswati** in **Mandala-1**, and **10** (see verses **Rv-1.3,10** to **12**; and **Rv-10.17,7** to **10**) makes it apparent that the **Last two Mandalas** were composed during the **transition phase** of **Rigved**. It means to say that during that period, the people would have been on the move from first West to East, then East to West, and finally shifted from the West of river **Sindhu** to **Doab** region located to East of river **Saraswati** (**Ganga-Yamuna basin**), but on some occasions kept visiting the places of their interest located on both sides as and when felt. As in some verses of both Mandalas the Poets have used **Ilaspade** term that indicates the locality (present-day **Haryana**) where once the ancestors of the Rigvedic Priests lived, and hence the period of composition of these **Two Mandalas** is treated as the **transition phase**.

From the above information it is evident that at the time of composition of **All Ten Rigvedic Mandalas**, river **Saraswati** was purely **rain-fed and hence seasonal river** and not the **perennial river as believed by some scholars**. Of course, one reference **Rv-7.95,2** do indicate that during **Nahusha**'s regime the river used to flow from mountain to ocean. But in reality, king **Nahusha** is the character of past who ruled that region a long back during the **pre-Rigvedic period** and was not existing at the outset of Rigvedic Composition. Please note that the term **Nahusha** is absent in the **Three Early Mandalas** (Mandala-2, 3, and 4).

Additionally, the verse **Rv-6.61,2** of the hymn **Rv-6.61** dedicated to **Saraswati** does describe that as if the river cuts the Hills and slays the Mountains with its water. But this is applicable to any mountain origin river mostly at the start. Once a river enters the plains, its riverbed becomes wider and same thing has been indirectly told by the Poet in the verse **Rv-6.61,13**. Also the verse **Rv-6.61,9** tells us about the past story of the east to west expansion of kingdom of the **Aryas** probably occurred at the time of king **Nahusha** (here the Poet has cleverly used daily movement of **Surya** to indicate the direction of growth of the realm).

Now it is necessary to know the **Geographical location** of river **Saraswati**. Since the three hymns that are devoted to **Saraswati** belong to the **Early Mandalas of Rigved**, hence it is necessary to scrutinize the **Five Early Mandalas** to find out along with **Saraswati** which are the other rivers have been mentioned by the Composers in these Mandalas.

As the **Mandala-4** Poet is conspicuously silent on the topic of river **Saraswati**, it has been excluded from the present study.

Therefore, the Four Early Mandalas; **Mandala-2, 3, 6, and 7** have been scanned for the said purpose, and information collected is given in the **Table-5**.

Table-5

Mandala Number	Names of the Rigvedic Rivers found in the corresponding Mandala
2	Saraswati
3	Saraswati, Vipas, Sutudri, Apaya, Drsadvati
6	Saraswati, Hariyupiya, Yavyavati, Ganga
7	Saraswati, Parusni, Yamuna

General Observations on the above Data

1. River **Saraswati** is the common factor in the **All Four Early Mandalas of Rigved**.
2. **Mandala-2** contains only river **Saraswati**. It can be said that during the composition of **Mandala-2**, the **Rigvedic Priests** lived in the downstream area of river **Saraswati**.
3. Presence of the names of river **Ganga** in **Mandala-6**, and **Yamuna** in **Mandala- 7** manifests that the Poets of these Two Mandalas did travel to east of river **Saraswati**.
4. Appearance of the names of the mid-region rivers like **Vipas** (Beas), **Sutudri** (Sutlej) in **Mandala-3**, and **Parusni** (Ravi) in **Mandala-7** signals that the Composers of these Mandalas definitely spent some time in the present-day **Punjab state of India**.
5. Rivers named as **Apaya** and **Drsadvati** are believed to be the tributaries of river **Saraswati** as all the three are seen together in the verse **Rv-3.23,4**. Existence of the term **Ilaspade** in the same verse possibly indicates area currently known as **Haryana**.
6. The names of two rivers; **Hariyupiya, Yavyavati** are noticed in **Mandala-6** only. It is most likely that both rivers would have been located to east of river **Saraswati**.
7. Absence of the name of river **Sindhu** and any of **her** western tributaries makes us to say that the Poets of afore-mentioned **Mandalas** did not visit west side of **Rigvedic Territory** during their lifetime.

From the above observations, it is known that river **Saraswati** belongs to the eastern part of **Rigvedic Country** and on **her** banks the Priestly Community resided since **pre-Rigvedic** time. Then it is essential to find out relative geographical position of the most celebrated river of **Rigved** with respective other rivers located to east of river **Sindhu**.

Surprisingly, two verses belonging to the hymn **Rv-10.75** given below do provide proper clue about the **Relative Geographical Positions** of several **Rigvedic Rivers**.

Rv-10.75,5: *imaṃ me gaṅghe yamune sarasvati śutudri stemam sacatā paruṣṇyā /
asiknyā marudvṛdhe vitastayārjīkīye śṛṇuhyāsuṣomayā //*

Rv-10.75,6: *trīṣṭāmāyā prathamam yātave sajūḥ sasartvā rasayāśvetyā tyā |
tvam sindho kubhayā ghomatīm krumummehatnvā saratham yābhirīyase //*

In the verse **Rv-10.75,5** the Poet has given information about the rivers located in the eastern part of Rigvedic Territory and in the verse **Rv-10.75,6** he has talked about the rivers of the western region of Rigvedic Territory (river **Sindhu** and **her** western tributaries). In fact, in a nutshell, these two verses provide proper insight on the **Geography of Whole Rigvedic Territory** where the several generations of the Rigvedic Priests lived, and also demarcate the country into two distinct regions making river **Sindhu** as the border.

In reality, the Singer has started the verse **Rv-10.75,5** with the remembrance of river **Ganga** of the Far East Zone, then while moving in the west direction, one by one he has placed other rivers flowing in the Eastern region of the country in a proper sequence. From the information given in the verse **Rv-10.75,5** now it is possible to determine the geographical location of river **Saraswati**. As per the content of the verse, river **Saraswati** lies between river **Yamuna** (placed to east) and river **Sutudri/Sutlej** (positioned to west). Based on this input, now it is certain that river **Saraswati** is nothing but present day seasonal river **Ghaggar-Hakra** that flows through two countries carved out of the **British India**. In **India** the river is known as **Ghaggar**, and in **Pakistan** it is called as **Hakra**.

Summing up the discussion on the **Physical and Geographical state** of river **Saraswati**, it can be easily concluded that since pre-Rigvedic time the river was dependent on rains. It is most likely that due to frequent failure of Monsoon at that time, once regularly flowing but rain-fed river **Saraswati** unfortunately turned into the seasonal river. Probably the well known mythical story of “**Indra kills Vritra or Ahi to make the rivers of the region to flow**” is based on the factual condition of the eastern area adjacent to river **Saraswati**. Also the circumstantial evidence available in **Rigved** leads to the confirmation of present-day **Ghaggar-Hakra** River as the **Rigvedic River Saraswati** (सरस्वती नदी).

D.: Origin and Promotion of Rigvedic Yajna in the Eastern Part:

As per the Composers of the ancient texts of **Rigved** and **Avestan Gatha**, the believers of both philosophies religiously performed a ritual commonly known as **Yajna** in **Rigved** and **Yasna** in **Avesta**. But the two verses from **Mandala-8** intimate us that **Yajna** was devised after the birth of **Indra**. The sequence of the events derived from the two verses **Rv-8.89,5** and **6** is given below.

- 1. Appearance of Vritra/Real Drought**
- 2. Creation of Indra**
- 3. Formulation of Yajna**

It means to say that there was no **Yajna** before the fashioning of **Indra**. The contents of some Rigvedic Verses tell us that a long before the shaping of **Indra**, there were **Seven Adityas** who used to manage the Universe by applying the **Rta/Cosmic laws**. Among the **Seven old Adityas**, the Poets identify God **Savitar** as the **Solar Deity** of the ancient time who is believed to be the celestial form of land-based God **Agni**. In other words, like **Adityas**, **Agni** is also an old-time god who was worshipped by the ancestors of the Rigvedic Priests since the **pre-Indra** period when **Ila** was the head of the ancient warrior tribe.

Two verses taken from **Mandala-6** do indicate that **Pure or Simple Agni** worship of the earlier time was up-graded to **Yajna** worship subsequently probably after closely observing the **wild-fires** on several occasions [1].

Rv-6.2,1: Thou, **Agni**, even as **Mitra**, hast a princely glory of thine own.

Thou, active Vasu, makest fame increase like full prosperity.

Rv-6,2,2: For, verily, men pray to thee with **sacrifices** and with **songs**.

To thee the Friendly Courser, seen of all, comes speeding through the air.

In the verse **Rv-6.2,1** the Poet tells us that **Agni** is like **Mitra** or friendly with many settled people means, **Simple Agni worship** is quite common among the several tribes or the people who lived at different locations/areas. But in the second verse the Singer makes it clear that **Agni** is being worshipped by the **Men of his region** in the form of **Yajna/sacrifice** with the **composed songs**. This can be seen as up-gradation of **Pure Agni** worship to **Yajna**.

From the above discussion it is evident that **Yajna** or **Sacrificial rite** was the design of the **pre-Rigvedic People** who believed in **Indra** and they are nothing but the **ancient Rishis** who fashioned **Indra** as well.

In many verses of the **Different Mandalas of Rigved**; the Poets have pointed out close association of ancient **Bhrugus** with the early **Agni** worship and its propagation from one home to another (see the verses Rv-1.58,5; Rv-2,4,2; Rv-3.2,4; Rv-3.5,10; Rv-4.7,1; Rv-4.7,4; Rv-8.43,13; Rv-10.46,2; Rv-10.46,9; Rv-10.92,10; Rv-10.122,5). Please note that most of these verses belong to the hymns addressed to **Agni**.

In the following verse taken from the **Last Mandala**, the Composer has described that how **Yajna** or sacrifice ceremony was evolved in the beginning.

Rv-10.92,10: *te hi prajāyā abharanta vi śravo bṛhaspatirvṛṣabhaḥsomaajāmayah /
yajñairatharvā prathamo vi dhārayad devādakṣairbhrghavaḥ saṃ cikitrire //*

For these have spread abroad the fame of human kind, the Bull **Brhaspati** and **Soma's** brotherhood.
Atharvan first by sacrifices made men sure: through skill the **Bhrigus** were esteemed of all as Gods.

Interpretation of the second line: It was **Artharva** who first brought all the Gods together on the occasion of **Yajna** and then other **Bhrugus** used their skills to promote the sacrifice. It means to say that very idea of inviting various Gods at the time of **Yajna** came from **Atharva**.

Note: In the legends old Rishis **Atharvan** and **Dadhichi** are said to belong to **Bhrugu** clan.

Now the main point here is since **Ahura Mazda** is the **Supreme God** mentioned in **Avesta** and **He** is also believed to be the **only creator** of the Universe, then how could **Atharva** invite several Gods for the earliest **Yajna** being performed first time?

In other words, **Yajna** has its origin in the **Vedic Culture only** where since beginning several Deities (**Adityas**, **Aditi**, **Heaven**, **Earth** etc.) already existed. In fact, the contents of the verses **Rv-8.89,5** and **6** do communicate us that after the birth of **Indra** only, **Yajna** was formulated. Therefore, it is totally wrong to believe that **Yajna** has its birth outside India.

Once the **Yajna** procedure was finalised by the ancient **Rishis**, then they would have experimented the same in presence of a king or a noble person. This particular thing has been told by the Poet of the hymn **Rv-10.63** that belongs to the **Last Mandala of Rigved**.

Rv-10.63,1: May they who would assume kinship from far away, Vivasvan's generations,
dearly loved of men,
Even the Gods, who sit upon the sacred grass of **Nahusa's son Yayati**, bless and comfort us.

Please remember here that **Nahusha** and **Yayati** were the characters who lived in the past and belonged to the clan of **Ila** (see hymn **Rv-1.31**); hence they were not present during the composition of **Mandala-2** / the **Earliest Mandala of Rigved**.

The **Mandala-2** hymn **Rv-2.7** gives proper evidence of the **Rigvedic Yajna** was being performed for a King or a Noble person, as it provides two references of “**भारताग्ने/ Agni of Bharata**”, first in the **verse-1**; and second time in the **verse-5**.

Rv-2.7,5: *tvaṃ no asi bhāratāghne vaśābhirukṣabhiḥ /
aṣṭāpadībhirāhutaḥ //*

Ours art thou, **Agni Bharata**, honoured by us with barren cows,
With bullocks and with kine in calf

Interpretation: A special **Yajna** performed for king **Bharata**, wherein the Bulls/*ukshbhi*, Barren Cows/*Vasha* and eight footed cow *Ashtapadi* (a pregnant cow?) are sacrificed (?).

Please note that in the verse **Rv-2.7,5** as well as in the complete hymn **Rv-2.7**; there is no mention of **Asva** or **Aja/Goat** or **Avi/Sheep**. It is most likely that the animals for **Yajna** would have been gifted by the king **Bharata** to the Priests, hence called as **Bharata's Agni**.

The verse **Rv-1.164,43** [1] indicates **animal sacrifice** was a part of **Yajna** since start. **Rv-1.164,43**: I saw from far away the smoke of fuel with spires that rose on high o'er that beneath it. The Mighty Men have dressed the spotted bullock. **These were the customs in the days afore time**,

From the above discussion, it can be concluded that **Yajna** was first introduced by the ancestors of **Rigvedic Priests** but after the creation of **Indra** when their locality was under the influence of **Vritra**/real Drought. On the basis of the precarious state of river **Saraswati** described in **Table-4**, it can be said that the **Yajna** must have been originated on the bank of river **Saraswati**. Also since inception animal sacrifice was the integral part of **Yajna**.

E. “Sapta-Sindhu” region of Rigved and Avesta:

As mentioned in the introductory part, **Vendidad** is the **Avestan Texts** of a Younger Period wherein the Poet has mentioned that **Ahura Mazda**, the Supreme Deity of **Avesta** has specifically created **sixteen different countries** for the **People** who firmly believed in **Him**. Among the 16 countries listed in **Vendidad** (*Vidēvdād-1.19*), fifteenth one has been termed as **Hapta-Hendu**. Based on the systematic study of both ancient documents, the scholars have equated **Hapta-Hendu** term with the **Sapta-Sindhu** phrase found in **Rigved**. It is generally believed that the Old Iranians changed the ancient Vedic "S" into "H", and hence the phrase **Sapta-Sindhu** of **Rigved** became *Hapta-Hendu* in **Avesta**.

Rigvedic word “**Sindhu**” generically means a river, a sea/ocean, and river **Sindhu** proper.

Since in **Avesta**, **Hapta-Hendu** term denotes a Land or Area where the believers of **Ahura Mazda** lived, and when same principle is applied to the phrase **Sapta-Sindhu**, it automatically qualifies as a Region or Country where once the **Rigvedic Aryas** resided.

Many say that, the **Sapta-Sindhu** region of **Rigved** had river **Saraswati** as its eastern border, and river **Sindhu** as the western boundary. The term also includes the **Five Rigvedic Rivers** that flowed in between these two main rivers i.e. **Sutudri**, **Vipas**, **Parusni**, **Asikni**, and **Vitasta**. But some see river **Saraswati** alone as the symbol of “**Sapta-Sindhu**” of **Rigved**. It means to say that at least in case of सप्त सिन्धू /*Sapta sindhū* land most of the scholars are unanimous as it was located in the **North-west part** of the **Indian Sub-continent**.

It is to be noted here that **Younger Avesta** has **only one** reference of **Hapta-Hendu** term but in **Rigved** there are about **eleven references** of **Sapta-Sindhu** phrase placed in **Six Different Mandalas** belonging to both classes; the **Early** and the **Late Mandalas** as well. It means to say that use of higher frequency of the term **Sapta-Sindhu** in **Rigved** makes us to say that the phrase has its origin in **Rigvedic Culture** and subsequently found its place in **Younger Avesta**. Logically speaking, to coin a new term like **Sapta-Sindhu**, a person has to be familiar with that area since a long time, and **only Rigved** and **not Avesta** informs us that the generations of **pre-Rigvedic Rishis** like Bhrugus, Angirasas lived there.

Additionally, out of the total eleven references traced in **Rigved**; **Rv-8.24,27** and **Rv-1.35,8** are the two references belonging to the **Two Different Late Mandalas** definitely convey that the said phrase is meant for the Land or Country where the **Seven Rivers flow**.

As discussed earlier, the process of division of the Priestly community would have begun while composing the early hymns of **Mandala-8**, and got completed at the end of **Mandala-8** (please see the discussion on the split in Vedic Community and hymn **Rv-8.96**).

When Avestan Composer from a distance points out **Hapta-Hendu** as one out of the sixteen lands of the **Aryas**, means at the time of composition of the said verse he knew that some people who lived in the **Sapta-Sindhu** area had cultural similarity with him. As we know from **Rigved**, only the Members belonging to Priestly Community kept oral record of their family tree or ancestry, then it is clear that **Avestan Poet** has to be from the Family of the Priests who opposed **Indra**. Therefore, he very well knew the past history of that place.

Rounding up the present investigation on the topic **Arbitrariness in portraying the “Aryas as the Intruders”**, from the various points taken up for discussion it is evident that the Rigvedic characters **Indra** and **Yajna** were created by the ancestors of **pre-Rigvedic Rishis** after the effect of **Vritras** (a long duration real drought that occurred for several years in the **Sapta-Sindhu** region) when the king **Nahusha** was ruling the territory from the town located on the up-stream part of river **Saraswati** (present-day **Haryana state of India**).

When a new character **Indra** was fashioned to counter **Vritra** leading to a dispute between the Ruling Class and the Ancient Rishis as the former did not like **Indra** replacing old God **Varuna** from the number **One Position**. The quarrel would have forced the Rishis to move to area located in the downstream part of river **Saraswati** (adjacent to **Cholistan desert of modern Pakistan** where river is now known by the name **Hakra**). After sometime, here the **Yajna** ritual was formulated which was nothing but a small scale duplication of wild-fire. After living in the downstream region for about 40 to 50 years almost in isolation only in the company of **Bharata Tribe** but after the completion of **Mandala-2** composition due to water problem, the Rigvedic Priests moved upwards in the direction of **Sapta-Sindhu** region where they found that the **Five Tribes of Nahusha** (Anu, Druhyu, Puru, Turvasa and Yadu) were ruling the five independent countries formed from the erstwhile **kingdom of Nahusha**. In reality, the story of **Rigved** is nothing but “**the Struggle for Water**” of the Rigvedic Priests.

IV. Decoding “Pitre Asura” of Rigved and “Angra Mainyu” of Avesta:

4. Who is Pitre Asura?

As pointed out earlier **Rigved** and **Avesta**; the ancient texts composed in the two adjoining regions of Asia have many things common in them that include Fire worship, Soma, similarities in the languages, old tradition of transferring the knowledge from one generation to other exclusively in an oral form, and closely related philosophical features.

As discussed elsewhere in **Rigved**, God **Indra** is treated as the **Ultimate God**, and in **Avesta** “**Ahura Mazda**” is considered as the **Supreme Being** of that philosophy. The common thing in both cultures is that the Highest Deities of the respective philosophies are the most frequently invoked during the Yajna/Yasna ritual.

Avestan name **Ahura Mazda** literally means the “**Wise Lord**” in Sanskrit and is believed to have derived from two independent words found in **Rigved** and they are “**Asura** and **Medha/ असुर** and **मेधा**”. Then it is necessary to know, what does the word **Asura** mean in **Rigved**? Or who all have been called as the **Asuras** in **Rigved**?

In the Ten Mandalas of **Rigved**, there are more than seventy references of the term **Asura**” that include its variants like *asurya*, *asurah*, *asuratva*, *asuraghn* etc

Scrutiny of All Ten Mandalas revealed the fact that the Rigvedic Composers have called not only some **Rigvedic Gods** as **Asuras** but also some **Enemies** who create problems for them. Information collected from the selected verses of the various hymns on the use of term **Asura** is given below [1, 2].

Rigvedic Deities as “Asuras”

Indra: Rv-3.38,4; Rv-6.20,2; Rv-6.36.1; Rv-8.90,6; Rv-8.97,1; Rv-1.54,3; Rv-1.131,1;

Rv-1.174,1; Rv-10.54,4; Rv-10.55,4; Rv-10.99,2; Rv-10.99,12

Agni: Rv-3.29,11; Rv-4.2,5; Rv-7.2,3; Rv-7.6,1; Rv-7.30,3; Rv-5.10,2; Rv-5.12,1; Rv-5.15,1;
Rv-8.19.23

Indra-Agni: Rv-1.108,6

Yajna/Sacrifice: Rv-3.3,4; Rv-3.29,14; Rv-10.56,6

Varuna: Rv-2.27,10; Rv-2.28,7; Rv-5.83,6; Rv-8.42,1; Rv-1.24,14

Mitra: Rv-10.132,4

Mitra and Varuna: Rv-7.36,2; Rv-7.65,2; Rv-5.63,3; Rv-5.63,7; Rv-8.25,4; Rv-1.151,4

Rudra: Rv-2.1,6; Rv-5.42,11; Rv-1.122,1
Maruts: Rv-7.56,24; Rv-8.20,17; Rv-1.64,2
Savitar : Rv-4.53,1; Rv-5.49,2; Rv-1.35,10
Soma: Rv-10.11,6
Soma Pavamana: Rv-9.71,2; Rv-9.73,1; Rv-9.74,7; Rv-9.99,1
Asvins: Rv-5.41,3
Pushan: Rv-5.51,11
Ribhus: Rv-1.110,3
Surya: Rv-8.27,20-21; Rv-1.35,7
Soma-Rudra: Rv-6.74,1
Bhumi: Rv-1.164,4
Brahmanaspati: Rv-2.23,2
All Great Gods: Rv-3.55,1 to 22
Mitra, Varuna, and Savitar : Rv-3.56,8
Saraswati: Rv-7.96,1
Hari (Indra's Asvas): Rv-10.96,11

Human Beings as “Asuras”

King Bhavya: Rv-1.126,2
Poets from Angirasa clan: Rv-3.53,7; Rv-6.19,4; Rv-10.67,2
Opponents of Indra: Rv-8.96,9 (*anāyudhāso asurā adevā*/ the Weapon-less Asuras)

Other Enemies as “Asuras”

Vruka like enemies standing at the doors of **Vritra:** Rv-2.30,4
Svarbhanu: Rv-5.40,5; Rv-5.40,9
Enemy/Hostile Force: Rv-10.53,4
Namachi (an enemy of the Priests): Rv-10.131.4
Pipru Dasa: Rv-10.138,3
Ugra/Aggressive Characters: Rv-10.151,3

From the above information it can be said that the Rigvedic word “**Asura**” is a “**Title**” initially given by the **pre-Rigvedic Rishis** to some selected imaginary characters, and

subsequently the **Rigvedic Poets** used the same for the natural forces, and some living beings including the enemies that as per them possess very special skills/qualities, surpassing the common men of that time. It is very similar to application of present-day titles /designations like “**Guru**”, “**Pandit**”, “**Yogi**”, “**Ustaad**”, “**Calipha**”, “**Lord**”, “**Emperor**”, “**Superstar/ Superman**”, “**Sir**” (a Knighted person) etc that are deliberately given to the special personalities to honour or admire their mastery/authority or awarded in recognition for the contributions made by them in the specific fields.

Some Vedic scholars have translated the Sanskrit term “**Asura**” as “**Lord**”, “**Mighty**”, “**Great**”, and “**Vast**” and on some special occasions, the same has been used to define some characters as the “**Almighty**” as well.

Based on the information available in the Rigvedic hymns, it won’t be wrong if we make a generalized statement that “**All most all Gods of Rigved do qualify as the Asuras, but all Asuras are not the Gods/Deities**”.

Most of these Rigvedic characters seem to be the “**Naturally Gifted Entities**”, or the “**Self-made**” and/or the “**Self-luminous**” in their respective fields, and hence the Rigvedic Priests have projected them in a **dignified manner** in the texts, whether they are their friends or the foes.

But in **Avesta**, “**Ahura Mazda**” is the **only one Asura**. The important characteristic features of “**Ahura Mazda**” described in the **Avestan literature** are as under.

- **Only Supreme Being** and without origin and end.
- **Formless** and beyond the imagination of all human beings.
- Knows everything means **Omniscient**.
- All powerful means **Omnipotent**.
- Present everywhere means **Omnipresent**.
- The **Creator** of Everything present in the World.
- The **Source** of all goodness and happiness.
- **Upholder of Truth/Asha/Arta**
- **Kind, compassionate, merciful, loving, understanding and tolerant.**
- **Full of light and full of energy** which is unchanging.

Now coming to the main point of “**Pitre Asura**”, the Poet of the hymn **Rv-10.124** has used the phrase in the **verse-3** only once but has sent a strong signal of existence of a **New Divine Being/Entity** outside the **Rigvedic Territory**.

Rv-10.124,3: *paśyannanyasyā atithim vayāyā ṛtasya dhāma vi mimepurūṇi /
śaṁsāmi pitre asurāya śevamayajñīyādyajñīyaṁ bhāghamemi ||*

I, looking to the guest of **other lineage**, have founded many rules of Law and Order.

I bid farewell to the **Great God, the Father**, and, for neglect, obtain my share of worship.

Even though several scholars have termed the hymn **Rv-10.124** addressed to various Gods, but in reality it tells us the story of bringing back the three important Rigvedic Gods namely; **Agni, Varuna** and **Soma** to **Indra**’s fold who had earlier switched over from the side of **Rigvedic Priests** to other tribe who’s leading God is “**Pitre Asura**”.

The Poet has composed the said verse in a such a way that as if “God **Agni** is narrating **his** experience of living with the **people of other lineage** who have enforced new rules and regulations under the leadership of **Pitre Asura** since many years and after getting fed up with the environment prevailed over there, finally decided to come back to **Indra**’s side”. It means to say that there were some people who lived outside the Rigvedic Territory and performed **Agni** worship but their Supreme God was not **Indra** but **Pitre Asura**.

The most striking observation is the use of the phrase *ádevād deváh* in the **verse-2** of the same hymn. It actually means God **Agni** has left the company of **Adeva**/Godless people and come to the People who trust the **Devah**/several independent Gods like **Indra**.

Now recollect the verse **Rv-8.96,9** wherein **Mandala-8** Poet has used *अनायुधासो असुरा अदेवा* / *anāyudhāso asurā adevā* or **Weapon-less Asuras** who are **Godless** as well to denote some undefined characters who had questioned the existence of **Indra** in the world.

In the **verse-5**, the Composer has pointed out that in the place of the **Strangers**; the **Asuras** have lost their **magic power** which indirectly means the **Gods** who were designated as the **Asuras** earlier have lost their **special status** in the country of other lineage. In other words, in the land of Strangers, there is only **one Asura** who is known as **Pitre Asura** and **other Gods** who are treated as **his sub-ordinates** have to report to **Him**. Indirectly, the

Singer of the hymn **Rv-10.124** has termed *Pitre Asura* as the character having absolute power to control the culture as other Gods were deprived of the special status of **Asura**.

Taking into consideration of the points discussed above as well as the characteristic features of **Ahura Mazda** given earlier, it can be concluded that *Pitre Asura* mentioned in the verse **Rv-10.124,3** is nothing but the **Earliest name of Ahura Mazda of Avestan Literature**. This conclusion is based on the logic that **Father Asura** has been portrayed as the **Supreme God** and the **Controller** of the culture of **other Lineage** who lived outside the Rigvedic Territory with whom the **Rigvedic Priests** had no direct contact earlier to this.

Now taking up the point of whether **God Varuna of Rigved** could be **Ahura Mazda of Avesta**, it is not so as believed by some scholars. Both characters have different roles to play in their respective philosophies. Please note that **Varuna in Rigved** is always identified as the “**Son of Aditi**” and also termed as the Senior Most member of the **Seven Adityas**. **Varuna** is believed to be the controller of rivers, seas, lakes and other water reservoirs thus makes Him as “God of water management”. Also **Varuna** is not denoted as the Creator but the implementer of the ancient cosmic laws in true spirit, and hence can be termed as the sustainer of the world.

On the contrary, as per the **Avestan Texts**, **Ahura Mazda** is the **sole God** who has no origin. Additionally, **Ahura Mazda** has been specifically designated as the **Creator** of all Living and Non-living things including Gods and Devils of the world. It means, no other god can sit with **Him**. However, both Gods share some qualities as all knowing God who upholds the Truth (rta/asha); has love and compassion for others, gives happiness to all etc.

It is strange but fact that the shadow of heated arguments between the two opposite camps of the Poets is seen in the composition of some verses of **Valakhilya hymns of Mandala-8**. Hymns **Rv-8.49 to 59** are categorised as the **Valakhilya hymns of Rigved** and generally called as the apocryphal hymns inserted subsequently in **Mandala-8**. Still a few verses of these hymns convey us that how some Rigvedic Poets tried to pacify **the opponents of Indra** by including some of their points lately in the texts.

1. **Indra** as the **fourth Aditya**:

Rv-8.52,7: *kadā cana pra yuchasyubhe ni pāsi janmanī |*

turīyāditya havanam ta indriyamā tasthāvamṛtaṁ divi ||

Never art thou neglectful thou **guardest both races** with thy care.

The call on Indra, **fourth Aditya**! Is thine own. Amṛta is established in the heavens.

Explanation: No Composer from any of the **Six Family Mandalas** has ever termed **Indra** as one of the **Adityas**, but Poet of the above verse purposely mentioned **Indra** as the **Fourth Aditya**, probably behind the three most senior **Adityas** namely; **Varuna, Mitra** and **Aryaman** just to show some consideration for the views of **opponents of Indra**.

2. First time Introduction of the Concept of “One God” in Rigved:

Rv-8.58,2 : *eka evāghnirbahudhā samiddha ekaḥ sūryo viśvamanu prabhūtaḥ |*
ekaivoṣāḥ sarvamideḥ vi bhātyekaḥ vā idamevi babhūva sarvam ||

Kindled in many a spot, still **One** is **Agni**; **Surya** is **One** though high o’er all he shineth.
Illumining this All, still **One is Usa**. That which is **One** hath into **All developed**.

Explanation: Even though most of the Singers have treated **Indra** as the Supreme God, but in **Rigved** several Gods and Goddesses are worshipped independently. Hence **Rigved** is always viewed as the ancient philosophy based on the **Multiple Deities**. Surprisingly, the Poet of the verse **Rv-8.58,2** has presented a new idea that is “**all the things have been born from One**”. Please note that in the said verse the Poet has included names of only those Deities who are **physically seen in action daily** and they are **Agni, Surya**, and **Usha**.

3. Indra and Varuna placed together as a combined front:

Rv-8.59,2; *niṣṣidhvarīroṣadhīrāpa āstāmīndrāvaruṇā mahimānamāśata |*
yā sisratū rajasaḥ pāre adhvano yayoh śaturnakirādeva ohate ||

The waters and the plants, O **Indra-Varuna**, had efficacious vigour, and attained to might
Ye who have gone beyond the path of middle air, no **godless man** is worthy to be called **your foe**.

Explanation: Although there are some hymns in **Mandala-4** and **7** jointly dedicated to **Indra-Varuna**, yet the hymn **Rv-8.59** is very special one as it was composed on the backdrop of the split in the Rigvedic Community. Here the Singer has brought both gods

Indra and **Varuna** on a common platform and then started praising them together as if the duo is responsible for whatever is possessed by the Priests and present in the world today. Hence as per the Poet now there is **no godless man** (the opponent of **Indra**) who can be called as the true enemy of **Indra** present there. It implies that all the Foes of **Indra** whether the factual or fictional have already gone somewhere.

Discussion on the above three verses intimates us that the People who opposed **Indra** must have argued with the **Hardliner Priests on many points**. This has the basis of introduction of the concept of “**Everything has been originated from One God**” in the verse **Rv-8.58,2** which is unknown in the **All Six Family Mandalas**. Surprisingly, many Avestan scholars say that same thing is the **fundamental feature** of **Avesta**.

In short, immediately after the separation from the Rigvedic Priests, the Opponents of Rigvedic God **Indra** initially called their Supreme God as **Pitre Asura/Father Asura** who was probably the combination of **Three Senior Most Adityas**; “**Varuna, Mitra and Aryaman**”; as the **trio** belongs to the oldest lot of Gods shaped during **pre-Indra time** (hence **Indra** is placed as the **fourth Aditya** in the verse **Rv-8.52,7**) as many attributes of these **three divine characters** are seen in the **Avestan God “Ahura Mazda”**, but elevated this **Ultimate God** to the status of the “**Creator of Everything**” so that in future no God would supersede *Him* as happened earlier in case of **Varuna**. Maybe after several centuries, at the time of **Prophet Zoroaster**, the archaic **Sanskrit** name “**Pitre Asura**” first became “**Asura Medha**” and later on as “**Ahura Mazda**” in the local language of that period.

Drawing a Line Between the Devas/Gods and the Asuras/Demons

In **Vendidad 1.19** the **Avestan Poet** has given proper indication about the residence of the **Vedic Aryas**, but the **Vedic Poets** at the time of composition of **Five Early Mandalas of Rigved** did not mention the whereabouts of the **Avestan People** as they did not exist at all. Even the term “**Gatha**”; the identity of the **oldest scripture of Avesta** is absent in the **Five Early Mandalas**. Some verses of the hymn **Rv-8.96** of **Mandala-8** hints at the **verbal clash** between the **believers** and the **non-believers** of **Indra**. In the hymn **Rv-10.124**; the **Rigvedic Composer** highlights presence of the **People of Other Lineage** (outside the Rigvedic Territory) who too worships God **Agni, Varuna** and use **Soma** in **Yajna** rite, but their Supreme God has been described as **Pitre Asura/Father Asura**; totally different from **Rigvedic Indra**.

It shows that, the ancestors of the **Avestan People** who purposely downgraded **Indra** were originally from the **Sapta-Sindhu** region, but moved out of the **Rigvedic Territory** at the end of **Mandala-8**.

In the hymn **Rv-10.124** the Poet has spoken about the People of the **Alien Tribe** who do not treat the several Gods of their culture as the **Asuras** and the said title is exclusively reserved for their highest God only who is known as “**Pitre Asura/Father Asura**” and **Indra** has no place in the list of the Deities of that culture.

In all probabilities, after gaining experience, the **Rigvedic Priests** would have decided to differentiate clearly between the **Gods** and the **Enemies of the Rigvedic People**. That is why, only in the **Last Mandala of Rigved**, some Composers have purposely used the word “**Asura**” to depict the **Enemies of the Priests**. Please note that **Soma Pavamana** in **Mandala-9** and Other Rigvedic Gods in **Mandala-1** are termed as the “**Asuras**” for possessing special qualities. Following verses selected from **Mandala-10** would clear the doubts about the use of “**Asura**” word in the different context than the Earlier Mandalas.

Rv-10.157,4: *hatvāya devā asurān yadāyan devā devatvamabhiraks mamān mām m //*

As when the **Gods** came, after they had slaughtered the **Asuras**,
keeping safe their **Godlike nature**.

Comment: This verse gives clear signal that the **Gods** have come back to their places after killing the **Asuras / the real Demons**, as that was essential to safeguard their identity as the **Godheads**.

In the verse **Rv-10.170,2;** God **Surya** is described as the killer of foes like **Vritra**, **Dasyu** and **Asuras**.

Rv-10.170,2: *vibhrāḍ brhat subhṛtaṃ vājasātamaṃ dharman divo dharuṇesatyamarpitam /
amitrahā vṛtrahā dasyuhantamaṃ jyotirjajñeasurahā sapatnahā ||*

Radiant, as high Truth, cherished, best at winning strength, Truth based upon the statute
that supports the heavens,
He rose, a light, that kills **Vrtras** and enemies, best slayer of the **Dasyus**, **Asuras**, and foes.

B. Who is “Angra Mainyu” of Avesta?

General definition of the **Avestan** term “**Angra Mainyu**” is given as the “devil or chaotic or destructive Spirit” which manifests **anger** or **aggressive** quality of a character.

In reality, the **Oldest Avestan Documents** the “**Gathas**” do not provide full picture of this Evil character but the Composers of the **Younger Avestan Texts** do talk about “**Angra Mainyu**” in detail.

The Composers of **Younger Avesta** have illustrated an evil character **Angra Mainyu** whose main task is to create problems for the People using **his** basic qualities like untruth, arrogance and torture the people till death. In other words, **he** represents the dark side of life that makes the People coward, lazy, emotionally unstable which ultimately leads to ignorance and lacks of self-confidence in them. It means, **his** primary goal is to create disorder in the society. As per the texts, **he** regularly takes the help of *his close friends* **Daevas/Demons** and the **Druj/** the **Lie** or **Falsehood** to enforce *his ideas*.

As per Avestan documents it is **Ahura Mazda** who strongly opposes **Angra Mainyu**, the Destructive Spirit and sees that everything in the world would remain in order. It means to say that **Avesta** portrays the world as the battlefield between good and bad powers and **Ahura Mazda** is duty bound to protect **his** people from the devil’s work. That is why in **Fargard-I** of Vendidad the Poet has elaborated that **Ahura Mazda** has purposely created sixteen perfect lands to safeguard the lives of **his** Followers from the acts of devil known as **Angra Mainyu**. The Composers of the **Later Avestan documents** have presented **Angra Mainyu** as **Ahriman**, the force behind anger, greed, envy, and other negative and harmful emotions. These texts paint **Ahriman** as a devil character that brings chaos, or the breakdown of order and structure of the world.

It is generally believed that **Ahura Mazda**, the **Ultimate Being** has created **Spenta Mainyu** to counter the effect of the main adversary **Angra Mainyu** on the Avestan Society. Some scholars have translated the term **Spenta Mainyu** as **Holy Spirit**. As there is no mention of **Angra Mainyu** in **Gathas** but presence of **Spenta Mainyu** more than twelve times in the **Old Avesta (Gathas)** gives rise a fresh question about the purpose of late introduction of **Angra Mainyu** in the **Avestan Literature**, and hence makes us difficult to understand a regular clash between the Good Spirit/ **Spenta Mainyu** and Bad Spirit/ **Angra Mainyu** since old time. It means to say that well before the entry of **Angra Mainyu** in **Avestan Philosophy** everything was in order, and after sometime when some untoward incident or misfortunate thing occurred, and then it was believed that destructive spirit in the

form of **Angra Mainyu** has entered the world. Some see **Spenta Mainyu** as another form of **Ahura Mazda** himself. According to Zoroastrian belief, the role of **Spenta Mainyu** is to protect and maintain the basic elements of world like heaven, water, earth, plants, and the children of the living beings yet to be born.

Thus through the **Avestan Philosophy**, **Prophet Zoroaster/Zarathustra** has tried to impress upon the listeners (now the readers) that only good thoughts, good words, and good deeds are essential for achieving happiness in life and our good actions would also help us in keeping the disorder at bay.

Now going back to **Rigved** wherein since inception, **Vritra** has been defined as the enemy of Vedic People, and **Indra**, the **Supreme God** of the scripture has been presented as the saviour of the People. There is a very special feature of God **Indra** highlighted by some Poets of **Rigved** that takes **him** closer to **Avestan** word “**Mainyu**” and that word is “**Manyu**”.

Dictionary [3] meaning of the archaic Sanskrit word “**मन्यु/Manyu**” is “anger, wrath, rage, fury, passion, spirit, mind, mood, zeal etc”.

Before we proceed further there is a need to recollect the mythical background behind the creation of **Indra**. As per the well known **Rigvedic Myth**, when **Vritra** takes water of the world into his captivity, and when Old Gods failed to meet challenge posed by demon **Vritra**, then only after several brain-storming sessions a new God **Indra** was fashioned by the **pre-Rigvedic Rishis**. To defeat or slay dragon **Vritra**, **Indra** was purposely portrayed as the **Real Warrior God** of the Vedic People and intentionally equipped **him** with the most potent weapon **Vajra/thunderbolt** just to fulfil **his task**.

Early hymns of **Mandala-2** dedicated to **Indra** (see hymns **Rv-2.11** to **20**) as well as Early Hymns of **Mandala-4** addressed to **Indra** (please refer to hymns **Rv-4.16** to **25**) depict **his speedy actions** of killing of several enemies of the **Rigvedic Priests** like **Vritras**, **Arbuda**, **Dasas**, **Dasyus** etc immediately after **his** birth or arrival in the world.

It means to say that by birth, Supreme God **Indra** has been described to be very crazy for killing the Foes and hence eager to engage them into battles. This speciality of **Indra** has been highlighted by many **Rigvedic Poets** using variants of the word “**मन्यु/Manyu**” in some verses of the hymns of the **Early Mandalas of Rigved** [2] mostly devoted to **Indra** as given below.

Manyamanam: Rv-2.11,2; Rv-6.19,12

Manyo: Rv-4.17,2; Rv-6.17,9

Manyamanah: Rv-4.20,5; Rv-4.29,2; Rv-6.25,5; Rv-7.41,2

Manyum: Rv-4.17,10; Rv-6.25,2; Rv-7.18,16; Rv-7.36,4

Manyubhyah: Rv-7.18,16

Manyamanasya: Rv-3.32,4; Rv-7.22,8

Manyamanaa: Rv-3.62,1; Rv-4.18,5

Manyavah: Rv-4.31,6

Manyeh: Rv-6.30,2;

Manyat : Rv-4.17,1; Rv-4.17,4

In other words, since beginning of **Rigvedic Composition**, all Singers have presented **Indra** as **the most aggressive god of Rigved**, and the Poets of the **Five Early Mandalas** always projected **Indra** as the **Angry Young God** who is ever ready to take the revenge. In fact, the Composer of **Mandala-7** has credited victory in the “*War of Ten Kings*” to **Indra**.

Now we need to take a fresh look at **Mandala-8** story of Vertical Split caused in the Priestly Community due to unjustifiable praising of **Indra** for contributing nothing for the improvement in the living conditions prevailed over the west side of river **Sindhu**. It means that as there was no paucity of water in that region, **Indra** was not required to kill **Vritra** anymore and hence his main role as **Manyu /battle frenzy** was questioned by some rivals of the Priests. In other words, due to changed circumstances, **furious** or **fierce fighter Indra** of the **Five Early Mandalas** has become almost relaxed or silent **Indra** in the western area. And in no time **Indra** became **villain** for a section of the Priests who raised doubts about his inborn quality as a **fighter** that made **Indra** so famous in the **Early Part** of Vedic culture.

In all probabilities, **Mainyu** of **Avesta** is nothing but **Manyu** of **Rigved** (a special quality of warrior God **Indra**) depicted as a **villain** to tease the strong believers of **Indra**.

As far as Avestan word “**Angra**” is concerned, contents of the several Rigvedic hymns composed by various Poets do convey that **Indra** was the most favourite God of the Poets of **Angirasa** clan and their friends (**Indra** rescues *cows* of **Angirasas**). It is most likely that the People who first revolted against character **Indra** then moved away from the hardcore Rigvedic Priests used the word “**Angra**” to humiliate the descendents of **Angirasa**.

In fact, total rejection of **Indra** by the rival Priests did not stop the Rigvedic Poets from glorifying the **God**, but instigated them to compose two hymns; **Rv-10.83**; and **84** exclusively dedicated to the character “**मन्यु/Manyu**” wherein the Poet has made it clear that dilution in quality of **Indra** as **Manyu** (a true warrior) was not acceptable to them.

The most striking feature is one of the Poets of the **Last Mandala** in the verse **Rv-10.103,7** has called **Indra** as “**शतमन्युरिन्द्रः/Shata-manyur Indra/ hundred times furious Indra**”. This is very similar to **Shata-krata**, an adjective often used by several Rigvedic Poets for **Indra**. This shows their endless love for God **Indra**.

To summarize the discussion, since beginning most of the **Rigvedic Poets** were very **possessive** about the **aggressiveness (मन्यु/Manyu)** of **Indra**, and at the same time they were very **aggressive** about their **possessiveness** of **Indra** that was not liked by their opponents who questioned **Indra’s** very existence in the Vedic world during the period of composition of **Mandala-8**. When the rivals left the **Rigvedic Territory** and settled in the locality presently known as Iran and Afghanistan, they deliberately named the evil spirit/villain of their newly formed culture as **Angirasa Manyu (Manyu unnecessarily loved by the Angirasas)** that subsequently became as **Angra Mainyu**.

V. Explanation for “Absence of Material Culture of Harappan Civilization in Rigved”:

In early **1920s**, when excavations carried out by the different teams of experts at a few places in **North-west region** of **British India** led to discovery of the **Harappan Civilization of the Bronze Age period** (also known as the **Indus Valley Civilization**) then archaeologists realised that the **Harappan Civilization** was the most widespread of the three known ancient civilizations; other two early civilizations being **Ancient Egypt** and **Mesopotamia**.

The newly discovered civilization was named after the successful excavation of the first site “**Harappa**” earlier situated on bank of river **Ravi**, now located in modern **Pakistan**.

The **Harappan cities** are known for their distinct town planning with wide streets, use of baked brick for house construction, public and private wells, proper design of the drainage systems, big non-residential buildings probably used to store food grains etc.

It is strange but fact that the region where various sites of **Harappan Civilization** have been unearthed during the excavation in the last 100 years, by and large same area has also been covered by the Rigvedic Poets in their “**Songs of Praise**”. This has the basis of the names of several rivers of the **North-west** part of the **Indian Sub-continent** found in many **Rigvedic Hymns**. But the **Poems of Rigved** do not give information on the various aspects of **Material Culture** of that period such as use of methods to make the bricks and ceramic Pots, processing of metals to shape the objects, manufacturing of clothes from cotton and wool, standardization of weights and measuring devices etc. Therefore, the champions of the **Aryas Migration Theory (AMT)** say that the People who composed **Rigved** have entered the **Indus Valley** after the collapse of **Harappan Civilization** who brought **Horse** and **Chariot** Culture from **Central Asia** which is one of the most important features found in **Rigvedic Composition** but their remains are not yet traced in the ruins of any **Harappan Site**.

To understand the reasons for “**Missing Material Culture in Rigved**”, we need to know more about some **Saints of Bhakti Movement in Maharashtra**. **Table-6** provides information on the some persons contributed to **Bhakti Movement (Bhagavat Dharma)**.

Table-6 (@)

Name of the Marathi Saint	Period AD	Caste by birth	Compositions/Abhangas
Dnyaneshwar	1275-1296	Priest/Brahmin	Bhavartha Depict or Jnaneshvari and Amritanuhhava (mostly as Owee).
Namdev	1270-1350	Tailor/Shimpi	Around 800 authentic Abhangas.
Chokhamela	14th century	Untouchable/Mahar	Very Few Abhangas.
Gora	1267-1317	Potter/Kumbhar	More than 50 Abhangas.
Savata	1250-1295	Gardner/Mali	More than 100 Abhangas.
Narahari	1195-1287	Goldsmith/Sonar	About 63 Abhangas are available
Ekanath	1533-1599	Priest/Brahmin	Bhavartha Ramayana, Abhangas, Owees, and Bharuds.
Tukaram	1608-1651	Farmer/ Kunbi but owned Grocery shop	About 4000 Poems/Abhangas that appeal to the people from all walks.
Bahinabai	1628-1700	Priest/Brahmin	About 470 Abhangas.

@ - information sourced from Internet/books.

Some say that the **Bhakti Movement** first began in South India around 8th century AD at the time of **Adi Shankarcharya** and then got spread to North.

As far as Maharashtra is concerned **Gnyaneshavar**, the 13th century **saint poet** is considered to be the founder of **Bhakti Movement** in the state. He was born in a Brahmin family at **Apegaon** near **Paithan** in present-day **Aurangabad** district. It is said that saint **Gnyaneshavar** once visited **Pandharpur** with his siblings and then spent a few years of his life in a village called **Alandi** located near **Pune**.

Similarly, **Namadev** was born in a village of **Hingoli** District, but travelled all over **Maharashtra** and spent some years in **Punjab** State as well. His Hindi compositions are also found in the **Guru Granth Sahib**, the religious book of the **Sikhs**. **Gnyaneshavar**, **Savata Mali**, **Gora Kumbhar**, **Narahari Sonar**, **Chokhamela** were the contemporary of **Namdev**.

The most striking observation here is almost all saints mentioned in the **Table-6** were the ardent devotees of Lord **Viththala/Vithoba** of **Pandharpur** (a town situated in **Solapur** district of Maharashtra State), but born and brought up away from the temple town, moved from place to place during their lifetime, still do not talk about **Material Culture** of that time in their **devotional songs/Abhangas**. During 11 to 13th century AD **Yadava clan** was ruling Maharashtra, North Karnataka and the parts of Madhya Pradesh. Many **Marathi Saints** came from **Marathawada** region where **Devagiri** fort, the capital of **Yadava** was situated, yet they are silent on the various aspects of **Material Culture** of that era in their Poems. **Why?**

Now we shall take a close look at the devotional songs composed by **Savata Mali**.

1. कांदा मुळा भाजी अवघी | विठाबाई माझी i
2. लसुण मिरची कोथंबिरी | अवघा झाला माझा हरि ||
3. मोट, नाडा, विहीर, दोरी। अवघी व्यापिली पंढरीi

In the first two lines of the Poem, the Saint Poet **Savata** says that he sees his God **Viththal/Hari** in the vegetables like Onion (*Kanda*), Radish (*Mula*); Garlic (*Lasun*); Chilly (*Mirchi*); and Coriander (*Kothambiri*) that are grown in his field.

In the third line, he makes the references of the olden days irrigation equipments like Moat, Rope and bucket, and water well etc as a part of his **Pandhari (Pandharpur)**, the temple town of God **Vithoba** who is believed to be avatar of God **Vishnu**).

It means to say that Saint **Savata** who was Gardener by caste visualises his God **Viththal** in the things that are either cultivated in his land or the equipments used for the farming work.

Similarly, Saint **Tukaram** who composed more than 4000 **Abhangas**/devotional poems has purposely included commonly used items in his songs to explain the importance of simple way to live day-to-day life. One such example of his composition is given below.

नाहीं निर्मळ जीवन । काय करील साबण ॥

Here the **Marathi** word **साबण/Saban** means **Soap** employed to remove the sweat/dirt from our body while taking bath. Literal meaning of above line is when life/character/mind of a person is not clean or doubtful, then what is the use of applying **soap** to outer body?

Same thing holds true in case of the compositions of **Samarth Ramdas Swami** who lived in 17th century AD during the period of **Chatrapati Shivaji Maharaj**. An ardent believer of **Lord Rama** and **Hanuman** wrote **Dasabodh, Manache Shlok, Aarties of Gods** etc in a common man's language by quoting simple examples encountered during daily life.

In other words, most of the **Marathi Saints** of medieval period (13 to 17 century AD) focused their attention on lauding God **Viththal/Vithoba of Pahdaharpur** and included the objects/items in the devotional poems/Abhangas that were used by the people in day-to-day life but did not bother to comment on the construction of temples, palaces, big houses, forts, weapons, silk garments used by the rich and royal people of that period or the gold or silver ornaments or utensils used by the people as well. In fact, they emphasised direct connection with God through single minded devotion, salvation through good deeds, and simple living. Although the devotional poems composed by them are now a few centuries old, still have impact on the minds of the common people as well as do touch the hearts of the listeners.

It is noteworthy to mention here that many **Scholars** and **Indologists** while discussing about **Rigved** often say that it is the ancient “**Religious Poetry**” composed in archaic Sanskrit language, then further state that the texts do not provide much information on some crucial points like **Social** and **Material Culture** of that period. It means to say that on one side they term the hymns of **Rigved** as the **Praise Songs** used to invoke the Deities, and on other side they point out that the poems do not present correct picture of the worldly matter of that time.

Therefore, it is necessary to revisit the **Ten Mandalas of Rigved** to find out information if available in them that would reveal some new aspects of **Material Culture**.

Measuring finite and infinite distances

1. Example of the Realistic Measurement:

In the verse **Rv-1.110,5** the Poet has first time compared measurement of agriculture field using a rod or stick with the quantity of Soma drink.

Rv-1.110,5 The **Rbhus**, *with a rod measured*, as t were a field, the single sacrificial chalice, wide of mouth,
Lauded of all who saw, praying for what is best, desiring glorious fame among Immortal Gods.

Comments: The **Ribhus** (three brothers) measure and pour exact quantity of Soma juice in a cup which is very similar to the measurement of field using correct size of stick or rod.

It means to say that in those days the People used to carry out length and breadth (area) measurements of land as well as liquids using some standard devices. Presence of the term “**Ribhus**” in the verse makes it clear that since **pre-Rigvedic time** the Priests knew how to measure the size of piece of land or to divide liquid into equal parts or quantity.

2. Examples of Infinite Distance Measurement:

In the three different verses taken from the **Two Late Mandalas** indicate imaginative measurement of infinite distance using rays of two Solar Gods; **Savitar**, **Surya**/the Sun [1].

Rv-5.81,3: Even he, the God whose going-forth and majesty the other Deities have followed with their might,
He who hath measured the terrestrial regions out by his great power, he is the Courser **Savitar**.

Rv-5.85,5: I will declare this mighty deed of magic, of glorious Varuna the Lord Immortal,
Who standing in the firmament hath *meted the earth out with the Sun as with a measure*.

Rv-8.25,18 : He who hath *measured with his ray the boundaries of heaven and earth*,
And with his majesty hath filled the two worlds full,

Comments: As per the Poet of the verse **Rv-5.81,3** it is God **Savitar** who **moves like courser** and uses his special power to map out terrestrial and celestial regions.

The Composer of the verse **Rv-5.85,5** says that God **Varuna** stands in the mid-region and measures out Earth (distance between two ends of mother Earth) with the help of **Surya**.

In the verse **Rv-8.25,18**, the Singer claims that using the rays of **Surya**, the duo **Mitra-Varuna** are able to measure the limits or both ends of Earth and Heaven.

In this way the **Rigvedic Poets** use their lofty imagination to measure the infinite distance which is otherwise impossible to think of. But in these three above mentioned verses they use their inventiveness or creativity to show that measurement of such imaginary distance is still possible with the aid of rays of Solar Deities like **Savitar** and **Surya**.

“Hats off to the Poets for using Sky-high Imagination”.

Ancient Method used to irrigate the Crop or Plants

Please take a serious look at the verse given below [1].

Rv-8.72,10: *siñcanti namasāvatamuccācakram parijmānam /
nīcīnabāramakṣitam //*

**# With reverence they drain the fount that circles with its wheel above,
Exhaustless, with the mouth below.**

Comments: The verse **Rv-8.72,10** tells us altogether different story which is not found in any of the **Six Family Mandalas of Rigved**. The Poet of the verse has clearly mentioned that a **chakra/wheel/pulley** is placed or fixed above a **water-well (uchcha-chakram)** to facilitate the people to draw the water from it using rope and bucket technique (see **figure-1a, b**) for irrigation purpose. Probably at the time of pouring water from a bucket, as it is tilted to one side hence the Poet says that its mouth faces downward.

Fig.-1a depicts an open well with a pulley fixed above to draw water using rope and bucket.

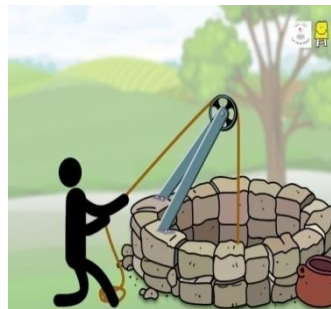


Figure-1 b: Open well

In the next verse **Rv-8.72,11** of the hymn; the Singer has used *Pushkare* word to indicate **Lotus** plant that requires plenty of water and hence grows in a pond or lake.

It is most likely that the **Priests of new generation** would have seen regular use of well water using rope and bucket (possibly shaped from leather or hide of animal) to irrigate the plants on the west side of river **Sindhu** where water was available throughout the year.

Note: The archaeologists have reported unearthing many open wells at the different sites of **Harappan Civilization**.

Similar description is also noticed in some verses of the hymn **Rv-10.101** wherein the Composer has compared the conduction of **Yajna ritual** with the **Farming work**.

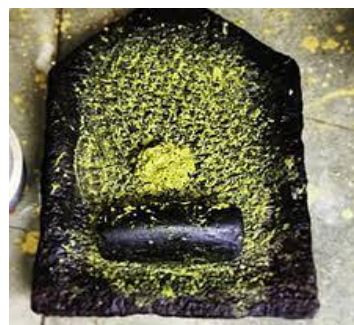
In the verse **Rv-10.101,3** the Poet in a nutshell gives information about complete cycle of the farming activities starting from the preparation of field for cultivation purpose, sowing the seeds, then cutting of the standing crop after ripening using a **sickle/sharp tool**.

Through the verse **Rv-10.101,4** the Poet conveys that the idea of inviting Gods for **Yajna** is to be seeded first in the mind and subsequently the hard work would give it a proper shape which is very similar to description given in the earlier **verse-3**.

Verses **Rv-10.101,5** to **7** intimate us that there is a need to fasten the bucket/*Dronahavam* or *Kosham* to a cord to draw water from a **well** that has a pulley/*chakram* made of stone/*Ashma* means everyone is needed to get fully engaged in the preparation of **Yajna** rite.

The verses **8** to **12** give wordy picture of preparation of Soma Juice using a pair of household **stone-made tools** (known as *Pata-Varavanta* in **Marathi**) and serving the same.

Figure-2a shows a pair of press-stones **Figure-2b** exhibits paste prepared on press-stones



As per the traditional grinding technique, the **Varavanta** (a cylindrical stone) is held in both hands and rocked over the ingredients placed on a **Pata** (a flat stone). The grinding action caused due to sliding of **Varavanta** over **Pata** would make it possible to crush the ingredients into a thick paste. Of course while pressing, water or milk like liquid needs to be sprinkled over the ingredients kept on **Pata** to give fluidic consistency.

In the **verse-10** of the hymn **Rv-10.101** the Singer has poetically described how both hands are engaged in pressing act and ten fingers are used to collect the crushed paste in a wooden vessel. Probably after dilution with water or milk, the liquid would be filtered through a woollen sieve so as to remove undesired solid things to obtain pure **Soma juice**.

In this way the Poet of the hymn **Rv-10.101** has explained that it is not simple to extract juice from **Soma Stalk**, as the latter has to pass through several steps to get converted into the final product which is liked by many including Gods. The process of making juice is laborious one and in many ways very similar to toil in the farms to obtain grains.

In other words, the **new batch of Rigvedic Priests** of the **Late Mandalas** were aware of use of **pulley-rope-bucket** mechanism to draw water from the open wells, and its regular use for agricultural purpose as well as hardship in making **Soma juice** using the press stones.

Mandala-7 References of Mud house and the Fort/Colony of Metal

1. In the verse **Rv-7.89,1** from the hymn dedicated to **Varuna**, the Poet has mentioned that there were **Mrinmaya Griha**/ Mud or clay houses where the people used to live. This is the only direct reference found in **All Ten Mandalas of Rigved**. But the Poet says that he does not want to stay in the mud house as he feels that it is some sort of punishment.

Rv-7.89,1: *mo śu varuṇa mṛṇmayam ghṛham rājannaham ghamam /*
mṛlā sukṣatra mṛlaya //

2. In the hymn **Rv-7.95** addressed to **Saraswati**, the Composer has talked about presence of colony or fort of Metal (rock-hard) possibly on her bank.

Rv-7.95,1: *pra kṣodasā dhāyasā sasra eṣā sarasvatī dharuṇamāyasī pūḥ /*
prabābadhānā rathyeva yāti viśvā apo mahinā sindhuranyāḥ /

Even though the Poet has used the phrase **dharuṇamāyasī pūḥ** to glorify the river having the firm base/**dharuṇam** and **her** banks are as strong as metal/rocky, still the content signals that there were some towns situated on **her** banks that had metal strong houses.

VI. Evaluating the Rigvedic Character “Asva” Using a Realistic Approach:

Majority of the archaeologists and historians who spent several years in studying the different aspects of **Harappan Civilization** are of the opinion that the absence of any terracotta seal depicting True Horse (*Equus Caballus*) and non- recovery of the proper bones of the animal from any of the several excavated sites exhibiting evidence of the **Mature Phase of Civilization**, the True Horse (*Equus Caballus*) would have been a very rare species and probably was not known to the Common People who lived in that area during that period.

But some experts say that the **True Horse** would have entered the **Indus Valley** during the **Late Phase of Harappan Civilization**, and this particular point makes the proponents of the **Aryans Migration Theory (AMT)** very jubilant as for more than 50 years, the supporters of **AMT** have been claiming that the **Aryas** were originally from the **Eurasian Steppes/Grassland**, first migrated to **Bactria Margiana Archaeological Complex (BMAC)** around **2000 to 1700 BCE** with their Horses and Chariots where they created a new philosophical culture. As per their logic, here the migratory **Aryas** split in to two factions due to some unknown reason, one group moved to **Iran**, and other camp when lived on the bank of river **Helmand** of present-day **Afghanistan** composed early part of **Rigved** there, and after landing in the North-west region of the **Indian Sub-continent**, the **Aryas** composed other part of **Rigved**. The promoters of **AMT** say that anytime between **1600 to 1400 BCE** when the **Harappan Civilization** (Indus Valley Civilization or **IVC**) was passing through its **Decline Phase**, the **Aryas** arrived in the **Sindhu/ Indus Valley** and introduced the **Horse** and **Chariot** culture in India and hence so far no remains of Horse or Chariot used by them is unearthed in any of the excavated site of the **North-west part** of the **Indian Sub-continent**.

It is to be borne in mind that the presence of numerous references of the terms “**Asva**” and “**Ratha**” in the **All Ten Mandalas of Rigved** has created more problems for the persons who firmly believe in the “**Indigenous Aryans Theory**” that the **AMT** backers.

Therefore, to understand the real intention of the various Rigvedic Poets in applying the term “**Ashva/Asva**” in the hymns, it has been decided to evaluate the subject in detail.

In the current section, we shall be focusing our attention on the Rigvedic word “**Asva**”, a well known but a disputed topic of **Rigved** that has still been considered by many as the unsolved problem of **Rigved**.

For systematic evaluation, the information collected on the word **Asva** has been divided into four parts; **1-Fictional Aspects of Asva; 2-Factual Aspects of Asva drawn Ratha; 3- Use of Special Words in the Hymns Rv-1.162, and Rv-1.163 Addressed to “Asva”;** and **4- Surprise Combination of the Demand for “Asva and Cow” [1, 2].**

1. Fictional Aspects of Asva:

Rv-2.1 is the very first hymn of **Rigved**, in which the Poet has mentioned that God **Agni** gives “**Asvas** and **Heroes**” to the worshippers. It means, since inception of **Rigved**, we find mythical references of the term “**Asva**” that need to be taken with a grain of salt.

Some hymns dedicated to the **Ribhus** (see **Appendix-A** for details) inform us that three brothers who lived during **pre-Rigvedic** time came out with an idea of **Hari** (two tawny steeds/**Asvas**) for **Indra**, and **Su-ratha** for **Asvins**. Additionally, they also fashioned more **Asvas** from the earlier imaginary **Asva** for other Deities. **Table-7** gives details of mental design of the **Ribhus** much before the start of Rigvedic Composition but after the design of **Yajna**.

Table-7

Important Contributions of the Ribhus	Reference Verse Number
Invention of Su-Ratha (Swift) for the easy movement of Asvins .	Rv-4.33,8; Rv-1.20,3; Rv-1.161,6
Design of Hari / Two Bay steeds for Indra	Rv-3.60,2; Rv-4.33,10; and 4.37,4; Rv-1,20,2; Rv-1.161,6
Creation of “अश्वाद्दश्वमतक्षत/ Asva from Asva ”, means more Asvas to pull the Rathas of Other Deities/to cater the needs of other Deities.	Rv-1.161,7

Please note that the **Asvas** and the **Rathas** mentioned in the hymns of **Rigved** for the **movements of Deities** were shaped by the **pre-Rigvedic Rishis** through **mental insight** only. As per the verse **Rv-1.20,2** the main purpose of introduction of **Asva drawn Ratha** is to bring the Deities to the place of **Yajna/sacrifice**.

The Composer of the verse **Rv-2.35,6** has voiced that the **Asvas** of the **Deities** are born from the **Agni** of **Yajna** (*aśvasyātra janimāsyā ca swardruho riṣaḥ sampṛcaḥ pāhisūrīn* |).

When some Rigvedic Poets have quoted that the **Asvas** and the **Rathas** (see verses **Rv-1.20,2** and **3**; and **Rv-1.161,6**) used by the Vedic Deities are the **mental products/मनसा** of their ancestors, then there is no point in arguing about the same. It is a self-explanatory thing and warrants no further discussion as the creation of both characters perfectly matches with the method used by the ancient Sages for shaping almost All Vedic Deities.

2. Factual Aspects of Asva drawn Ratha:

As discussed above, all the references of **Ashvas** and **Rathas** pertaining to the Deities of **Rigved** need to be treated as the fairy tales only. This is because since pre-Rigvedic time, the forefathers of the Rigvedic Poets had developed the oral tradition of formulating mythical stories such as birth of Adityas, Vritra, Indra etc using their lofty imaginations. But after designing **Yajna** ritual when they felt the need to bring the Deities of their imagination quickly to the site of the rite, some of them came out with an idea of a **perfect conveyance** for the Deities. This thought has led to induction of **Asva driven Ratha** in the Vedic Philosophy as the mode of swift transport for the Rigvedic Deities. Both characters are the brain-children of the ancestors of the Rigvedic Priests.

As a matter of fact, the fabulous concept of **Asva drawn Ratha** has its origin in the **oxen drawn carts** used by the people of that time. Two such **realistic references** traced in **Mandala-3** would make the things much clear.

1. Reference of the Bharatas Moving in Rathas mentioned in the Hymn Rv-3.33:

Based on the content of the hymn **Rv-3.33**, some scholars treat it as a dialogue between the Composer and the two rivers namely, **Vipas** and **Satudri**. Then we need to believe that the incidence discussed in the hymn might have occurred near the confluence of the two rivers (**Beas** and **Sutlej**) that join together in present-day Punjab state of India.

The gist of the story mentioned in the hymn **Rv-3.33** (see verses **Rv-3.33,9** to **13**) is once the **Bharatas** who were the patrons of the Rigvedic Priests wanted to cross the rivers

Vipas and **Sutudri** near their confluence, but the Poet **Visvamitra** noticed that both rivers were flooded with water and hence advised against it. As per the content, **Visvamitra** requested the rivers to recede so that the axles (probably made of wood, hence likely to get damaged due to river water. Other possibility is, if the complete Ratha is made of wood, then it would float on water and therefore, likely to get drifted away by the strong water current) of **Rathas** of **Bharatas** would remain over the water level of both rivers and hence flood water would not pose any problem while crossing the rivers. In fact, the Poet has described **Bharatas** as the *gavyavah*/cattle seekers and not **Asva** aspirants.

2, Reference of the Priest travelling in Ratha described in the Hymn Rv-3.53:

Through the verses **Rv-3.53,17 to 20** the Poet has narrated actual story of journey from an unknown place being performed by him in a **Ratha** drawn by **Gavou/Bulls**. Here the Singer appealed to **Indra** to take care of the **Axel** and **Pin** of his **Ratha** so that he would reach his final destination without any problem. In the pertaining verses, the Poet has described that various components of **Ratha** are manufactured from different types of wood.

Study of two distinct cases (example-1 and 2 explained above) wherein the Poets of **Mandala-3** have reported two real events of the use of **Rathas** by the **men** belonging to two different classes (**Bharatas/the warriors** in the first case and the **Poet himself/a person belonging to Priestly class** in the second case) but “**without mentioning Asva**” manifests that **their real Rathas** were drawn by the animals like **Oxen** and not by the **True Horses** as believed by some experts. In both cases the related verses depict travel by **Ratha** (s), then the Singers have talked about an Axel (*Aksha*) and a Pin (*ANi*) the two most critical components of **Ratha** were manufactured from the locally available best quality wood, that are likely to get decayed/damaged due to river water or wear and tear of these items can occur due to long term use. Hence the events reported in both hymns are taken as the **factual episodes**.

From the above discussion, it is evident that during the pre-Rigvedic period, it was next to impossible to perform a long distance journey from the “Eurasian Steppes” to the “Indus Valley” on the *wooden Rathas* as the travellers required to cross many rivers, valleys, mountains. Proper understanding of these two incidences is more than enough to negate the claims made by the advocates of the Aryans Migration Theory.

3. Use of Special Words in the Hymns Rv-1.162, and Rv-1.163 Addressed to “Asva”:

The two Rigvedic hymns, **Rv-1.162**; and **Rv-1.163** specifically addressed to **Asva** actually provide contradictory picture of the character. On one side, some verses from the hymn **Rv-1.163** glorify **Asva** to the highest degree, treat **him** as God who has arrived on Earth from nowhere (?), can move freely in any part of the world but still has bonding with the Gods who live Heaven; whereas many verses from the hymn **Rv-1.162** give detail account of **his** systematic killing, slicing, cooking for **Yajna**/Sacrifice and then **his** departure to the Heaven in the form of **Atma**/Spirit or the life breath after the completion of ritual.

But the most striking feature of the hymn **Rv-1.163** is the special reference of “**Mounting of Asva by the Gods**” in the verses **Rv-1.163,2** and **9**. Please bear in mind that no Poet from the **Six Family Mandalas** has ever talked about this aspect, but the contents of the many hymns of these **Six Mandalas** tell us that the Rigvedic Deities regularly travel in “**Asva drawn Rathas**” to perform their duties as well as to attend the **Yajna** ceremony. As discussed elsewhere both **Asva** and **Ratha** were mentally designed by the **pre-Rigvedic Rishis** well before the commencement of the Rigvedic Compositions.

Please note that there is no direct reference of “**Asva mounted by Man**” (any Tribe leader/king or a Priest) in any of the **Family Mandalas**. Hence the first time appearance of the phrase in the hymn devoted to **Asva** needs special attention.

Now we shall focus our attention on the following words found in the verse **Rv-1.163,2**.

1. **अध्यतिष्ठत्/adhyatiS** That means **become situated** or **mounted** [3]

2. **रशना/Rashana** means a **strap** or **bridle** or **rein** or **cord** [3]

1. Use of अध्यतिष्ठत्/adhyatiS That word:

Please take a close at the verse **Rv-1.163,2** given below.

Rv-1.163,2: *yamena dattaṃ trita enamāyunaghindra eṇaṃ prathamō adhyatiṣṭhat /
ghandharvo asya raśanāmaghṛbhṇāt sūrādaśvaṃ vasavo nirataṣṭa //*

This Steed which Yama gave hath Trita harnessed, and him, **the first of all hath Indra mounted.**

His bridle the Gandharva grasped. O Vasus, from out the Sun ye fashioned forth the Courser.

The Composer in the verse **Rv-1.163,2** claims that mythical God **Indra** was the first to mount **Asva**. It implies that though the **Adityas** were fashioned prior to **Indra** but they did not have luxury of travelling in **Asva drawn Ratha** as the specially designed vehicle made its entry into the Vedic world after the formulation of **Yajna**. Earlier, All Senior Deities used to walk on foot (refer to the verse **Rv-1.185,2**).

The said term is also present in the verse **Rv-1.163,9** and has been used in the context of “the **Gods who mounted Asva** first, have arrived at the **Yajna** site to enjoy the meat of **True Horse** first”.

Rv-1.163,9: *hiranyaśṛṅgho.ayo asya pādā manojavā avara indra āsīt |*
devā idasya haviradyamāyan yo arvanṭaṃ prathamo adhyatiṣṭhat //

Horns made of gold hath he: his feet are iron: less fleet than he, though swift as thought, is Indra.

The **Gods** have come that they may taste the oblation of him **who mounted first of all**, the *Courser*.

In other words, the Poet firmly believes that it is **not the human beings** but the **Rigvedic Gods** including **Indra** who mounted **Asva/True Horse** first and hence they must taste the flesh of the sacrificed **Asva/True Horse** first. It also implies that the **True Horse** was being sacrificed **first time** in the Vedic Culture. This is due to the fact that it was not at all available there earlier and therefore, the Singer has used **Prathamo** word in both verses to highlight the same.

Additionally, there are two independent references of **अधितिष्ठ/Adhi-Tishta** word in the verses **Rv-3.35,4** and **Rv-8.10,6**.

Rv-3.35,4: *brahmaṇā te brahmayujā yunajmi harī sakhāyā sadhamāda āsū |*
sthiraṃ rathaṃ sukhamindrādhiṣṭhan prajānan vidvānupa yāhi somam //

In the hymn dedicated to **Indra**, the Composer speaks about **mounting of stable Ratha (Sthir Ratha)** by **Indra** (रथं सुखमिन्द्राधितिष्ठन).

Rv-8.10,6: *yadantarikṣe patathaḥ purubhujā yad veme rodasī anu |*
yadvā svadhābhiradhiṣṭhatho rathamata ā yātamaśvinā //

In the hymn addressed to **Asvins**, the Singer talks about **mounting of Ratha** by **Asvins** (अभिरधितिष्ठथो रथमत आ यातमश्विना).

From the above it is apparent the Composers have used **अधितिष्ठ/Aditishta** word in the verses **Rv-3.35,4** and **Rv-8.10,6** for indicating **Mounting of Ratha** and not **Asva**. Hence the reference of **mounting of Asva** is present only in the hymn **Rv-1.163** devoted to **Asva**.

2. Use of रशना/Rashana:

Rashana is a Rein or bridle or harness of horse to control or hold back or curb.

Table-8 gives information on the use of word **रशना/Rashana** and its variants in the various Rigvedic hymns [1, 2].

Table-8

Rigvedic word	Verse Number	Hymn dedicated to Deity/God	Context of application of the Original Word in the related verse
Rashanaya	Rv-4.1,9	Agni	Like an extension cord.
	Rv10.18,14	Death or other God	To control Asva/steed (rein.)
	Rv-10.70,10	Vanaspati/ Apri Sukta	As a cord or rope to bind the things (sticks) so as to bundle them together.
Rashana	Rv-1.162,8	Asva	Indicates bridle and other accessories used to decorate and control the <i>True Horse</i>.
	Rv-1.163,5	Asva	Proper reins to direct the <i>True Horse</i>.
	Rv-10.53,7	Agni	Verse talks about orderly arranging the Reins to bring the Gods in eight seater Ratha
Rashanabhir	Rv-9.87,1	Soma Pavamana	Considers Soma juice as Asva/a courser running in race being taken to sacred Grass with reins.
	Rv-10.4,6	Agni	It describes how Ten fingers are engaged by a Priest to control Agni/fire of Yajna.
	Rv-10.79,7	Agni	Depicts shining or glittering reins of Agni
Rashanam	Rv-1.163,2	Asva	Applied as a rein or bridle of <i>True Horse</i>.
	Rv-2.28,5	Varuna	As a bonding agent or a tying rope.
	Rv-5,1,3	Agni	A line of the words spoken by the Speakers/Priests.

Based on the information given in **Table-8**, it can be said that the Rigvedic Poets have used the archaic **Sanskrit** word **रशना/Rashana** in the different contexts like cord, rope, the fingers used to control the features like Soma and fire or a bridle used to control any domesticated animal like ox/bull or donkey or horse or camel that were engaged either in the field work or for pulling the carts/wagons etc.

There are three references belonging to the two hymns dedicated to **Asva** which definitely manifest use of the term **रशना/Rashana** as a bridle for the **True Horse** and they are : **Rv-1.162,8; Rv-1.163,2; Rv-1.163,5.**

Out of these three references, verse **Rv-1.162,8**; gives detail description of the bridle used to control or restrain the **True Horse** that was being sacrificed in a specially arranged **Yajna** ceremony. Original **Sanskrit** verse and **Griffith translation** are as under.

Rv-1.162,8: *yad vājino dāma sundānamarvato yā śīrṣaṇyā raśanā rajjurasya /
yad vā ghāsyā prabhṛtamāsyē tṛṇam sarvā tā te api deveṣvastu //*

May the fleet Courser's halter and his heel-ropes, the head-stall and the girths and cords about him.
And the grass put within his mouth to bait him, -among the Gods, too, let all these be with thee.

Here **रशना रज्जु/ raśanā rajju** means the cords used to curb the horse.

Please note that the presence of words; **Chaga-** a species of **Goat** found in the western mountainous region, and **HariNa/ हरिण-** Deer/Antelope in the two hymns addressed to **Asva** makes us to believe that these hymns were composed in the western part of river **Sindhu**. Also the existence of word **Gandharva** along with term **रशना/Rashana** in the verse **Rv-1.163,2** signals that the people of **Gandhara** region knew how to employ the bridle to the **True Horse** so as keep it under control.

Sum and substance of the discussion on the hymns **Rv-1.162**, and **Rv-1.163** is based on the understanding of the two special words; **Adhyatishat** and **Rashana** found in them. Absence of any reference of mounting of any animal either by God or Man in **All Family Mandalas** makes it clear that this aspect was unknown to the Rigvedic Priests of that time. But the Poet of these hymns has described that the **Gods mounted the Asvas first**, and not the **Men**, means that when he saw **newly arrived True Horse** mounted by a **Rider** with the

application of proper bridle on its head portion as the representation of the **Mythical Asva** of the imagination of his forefathers, then he decided to give credit of **Mounting of Asva** to the **Rigvedic Gods** and not to any human being. This is because the Composer believed that the **newcomer Asva** is as good as the **Asva** imagined by the **Ribhus** and agreed by his ancestors.

Please bear in mind that to mount highly mobile animal like the **True Horse**, proper bridle is needed to control its movements and the verse **Rv-1.162,8** provides description on the **Rashana/headgear** of the **True Horse** in the best possible manner. Moreover, the verse **Rv-1.163,2** links the **bridle** with **Gandharva** (the people lived in North-west region of the **Indus Valley**), wherein we also find the reference of **mounting of Asva by Indra**.

In essence, the **True Horse** was not known to the **Rigvedic Poets** of the **Family Mandalas of Rigved** as it arrived very late, probably brought by the Traders through the western border of the **Rigvedic Territory** at the time of Composition of **Mandala-1**.

4. Surprise Combination of the Demand for “Asva and Cow”:

It is very interesting to know that, on one hand the Rigvedic Singers in their “**Songs of Praise**” have used **Bull/Vrisha** or **Vrishna/Vrishabha/Vrishana** to describe the inherent aggressive quality of **Many Gods, water flow of the rivers, Hari of Indra, Rathas of the Deities** etc but on the other hand, they always asked for **Cows** and **Asvas** from some **Deities**. One can understand the Poets placing regular demand for the “**Cows**” to the Deities as the latter give milk that has many applications including processing it further for making **Grita/Ghee** used in **Yajna**. But the combination of **गामश्वं /Gam-asvam/Cow with Asva** (the **True Horse** as believed by the Vedic Scholars) definitely poses serious doubt about the intention of the Rigvedic Poets in using the word **Asva** in a combination with **Cow**.

As discussed elsewhere, during the **pre-Rigvedic era**, the **Ribhus** introduced many novel ideas and one among them was “**Dhenu /Milch cow**” that actually represents capability to fulfil the requirements of the devotees with the purity of mind and the consistency of the thoughts and actions in the Vedic Philosophy (see **Appendix “A”**).

One of the Late Mandala Poets in the hymn dedicated to **Indra** has identified the God as **Dhenu**, and then demanded “**Cow and Asva**” from him [1].

Indra first projected as *Dhenu*, then Requested for providing more Cows and Asvas

Rv-8.14,3: *dhenuṣ ṭa indra sūnṛtā yajamānāya sunvate |*

gāmaśvaṃ pipyuṣī duhe ||

To worshippers who press the juice thy goodness, **Indra**, is a **cow**

Yielding in plenty **kine** and **steeds**.

In the above verse, **Indra** has been initially defined as ***Dhenu*/Milch Cow**, and then the Poet cleverly expressed his desire to have many **Cows** and **Ashvas**.

For the time being, we need to consider an **imaginary *Dhenu*** giving milk as well as a male calf (later on becomes a **bull**) or a female calf (on maturity becomes a **cow**), but how can ***dhenu/cow*** provide **Asva**/the **True Horse** (as accepted by the experts) to the worshipper?

After reviewing the combined demand of **Ga/Cow** and **Asva/True Horse (?)** seriously in the context of ***Dhenu*** and then arriving at the correct interpretation of the Rigvedic word **Asva**, the term is understood as “**an Ox fit for Race**”. This is because, the Rigvedic Priests are not known as the Farmers or Cultivators but there are some references in the texts that indicate they used to participate in the races of Rathas. In all probabilities, the Poets wanted to have the **well trained race-quality Oxen** in their possession to win the bullock-cart races and hence they frequently demanded **Asva/Ox** from the Deities.

Now take a serious look at the verse **Rv-4.57,1** given below.

Rv-4.57,1: *kṣetrasya patinā vayaṃ hiteneva jayāmasi |*

gām aśvaṃ poṣayitnv ā sa no mṛṭātīdṛṣe ||

We through the **Master of the Field**, even as through a friend, obtain

What nourisheth our **kine and steeds**. in such may he be good to us.

In the hymn dedicated to ***Kshetrapati***/the **Master of the field**, the Singer requests the God as a well-wisher to look after his ***Gamasvam***/ Cows and Asvas. Since ancient time, the Indian farmers have been using **Oxen/Bulls** for agricultural activities and not the **True Horse**.

In fact, several seals unearthed from the sites of **Harappan Civilization** do indicate images of both hump and hump-less bulls and so far no seal depicting image of the **True Horse** has been recovered.

Whether framed in the form of archaic Sanskrit words of the hymns of **Rigved** as *Vrisha/Vrishabha/Vrishna/Vrishana* or engraved on the seals of the **Harappan Civilization**, in true sense, the “**Bull**” represents **Strength and Power of the Rigvedic Characters and the Ruling Class of that time respectively.**

To summarise the discussion on the present section, since the **Asvas** and **Rathas** of **Rigvedic Deities** are credited to the **Ribhus** who designed them using their mental insight, hence all the references of **Asva drawn Rathas** of the Deities need to be treated as the lofty imaginations of the **Rigvedic Poets.**

The verses of the hymns **Rv-3.33** do manifest that the Rathas used by the **Bharatas** were made of wood and hence the Poet advised the King not to cross the rivers **Vipas** and **Sutudri** as both were carrying flood water in them. Additionally, the verses from the hymn **Rv-3.53** do indicate that the **Priest** was travelling in the **all wood-made Ratha**. The most striking feature of both factual incidences is the **absence of Asva** word in them. Hence it would be appropriate to say that in both cases **Rathas were drawn by Oxen or Bulls.**

Presence of the words *Adhya-Tishat* and *Rashana* in the hymns addressed to “**Ashva**” clearly signals arrival of the **True Horse** on the canvas of **Rigved**. It is most likely that a trader from the western region would have ridden the Horse and first time visited the **Rigvedic Territory** during the period of **Mandala-1.**

Frequent demand of **Asvas** along with **Cows** surely creates confusion about the character **Asva** as both belong to different categories. Also *Dhenu*/ cow can be mother of a **Bull** or an **Ox** but not the **True Horse**. Therefore, only possibility is since inception of **Rigved**, the word **Asva** stands for the strong and well-trained **Ox** who is fit for race competition.

Logically speaking, since pre-Rigvedic time, if the **True Horses** were present in the **Vedic World**, then there was no need for the **Ribhus** to “**Mentally Design**” the **Asvas** for the **Rigvedic Deities.**

VII: Some Important Points Reflected in the Late Mandalas Need Special Attention:

Some Poets of **Mandala-1** and **10**; the **Last Two** among the **Five Late Mandalas** have provided vital information on some special events either occurred during the **pre-Rigvedic Time** or took place **at the time of Composition of the Five Late Mandalas of Rigved**. Some selected features or incidences reported by the Poets of **Mandala-1**, and **10** have been specially covered as under.

1. The Earliest “Song of Praise” was Composed by “Ayu”; Rv-1.96,2:

In the verse **Rv-1.96,2**, the Composer has revealed the name of the ancient Poet who composed first Song at the time of Yajna.

Rv-1.96,2: *sa pūrvayā nividā kavyatāyorimāḥ prajā ajanayan manūnām /*
vivasvatā cakṣasā dyāmapasca devā a. dh. d. ||

At **Ayu's** ancient call he by his wisdom gave all this progeny of men their being,

And, by refulgent light, heaven and the waters. The Gods possessed the wealth. bestowing Agni.

As per the description given in the above verse, it is the ancient **Rishi Ayu**, who introduced the innovative method of invoking Gods by composing the “**Poems of Glorification**” in the name of God on the occasion of **Yajna** and same thing was continued by the **children of Manu/the Priests** subsequently.

In the **verse-3** of the same hymn, the Poet has disclosed that the People of the “**clan of the Aryas**” were invited to join **Yajna** ceremony so as to make it a grand and successful event.

Rv-1.96,3: *tamīlata prathamam yajñasādham viśa ārīrahutam ṛñjasānam |*
ūrjah putram bharatam srpradānum devā aghnindhārayan draviṇodām //

The Singer of the above verse has purposely taken the name of **Bharata** (who is termed as **Child of Ila**, implies that he too belonged to **ILA's clan** as like the **Five Tribes of Nahusha**), was the Leader of his Warrior Tribe at the time of Composition of **Mandala-2**. It means to say that during the **early phase of Yajna**, **king Bharata** provided necessary logistic support/**draviṇodām** (Sponsored the events) to **promote the ritual on a large scale**.

In other words, **due to patronage of the “kings of Bharata Clan” only, the Priests could continue Yajna ritual during the composition of the Five Early Mandalas.**

2. Yajna was regularly practised by the Children of Manu and Progeny of Nahusa:

As discussed in above part, at the time of composition of the **Five Early Mandalas**, five different Kings of **Bharata Clan** actively supported **Yajna** ritual devised by the Ancient Rishis, and their names are **Bharata-Mandala-2**; **Devavata-Mandala-3**; **Srnjaya-Mandala-4**; **Divodasa-Mandala-6**; and **Sudasa-Mandala-7**.

But with the exception a few active references of **Bharatas** and **Sudasa** found in some verses of **Mandala-5**, in other **Late Mandalas**, the kings of **Bharata clan** are portrayed as the characters that lived in the past. It means that **Bharatas** who were the victor in the “**War of Ten Kings**” got vanished from the scene of **Rigved** after some time, and their place was taken by the “**Five Tribes of Nahusha**”. In **Mandala-5** verses (please refer to **Rv-5.12,6**; **Rv-5.32,11**; **Rv-5.35,2**), the Poets belonging to **Atri Family** have reported that now the **People of Nahusha** have gone closer to the Rigvedic Priests, and started performing **Yajna**. Same thing has been reiterated by the Poet of Last Mandala in the verse **Rv-10.80,6**.

Rv-10.80,6: *aghniṃ viśa īlate mānuṣīryā aghniṃ manuṣo nahuṣo vijātāḥ /*
aghniṛghāndharvīm pathyām ṛtasyāghnerghavyūtirghṛta ā niṣattā ||

Races of human birth pay Agni worship, men who have sprung from Nahusa' line adore him.
Established in holy oil is Agni's pasture, on the **Gandharva path** of Law and Order.

In above verse, the Composer has highlighted that the **Children of ancient Manu** (*manuṣo* means the Priests) and the **Men originated from Nahusha** (*nahuṣo* means the **Five Tribes of Nahusha**) do worship God **Agni** regularly. At the same time, presence of **Gandharva** term in the verse probably indicates **Agni** worship has now crossed the boundary of the Rigvedic Territory and reached to the People who lived beyond **Gandhara region**.

Notes:

1. As per the verse **Rv-2.34,12** the **Dashgavas/Angirasas** conducted **First Yajna/Sacrifice**.
2. **Mandala-9** Poet in the verse **Rv-9.63,5** has hinted at the name and fame of **God Indra** along with **Soma Pavamana** crossed the waters/rivers and reached to the places unknown to the Priests, and hence he termed it as **विश्वमार्यम्/Visvam-Arya** means **Indra and Soma**; the speciality of the **Rigvedic Aryas** have now become **world-known figures**.

Rv-9.63,5: *indram vardhanto apturāḥ kṛṇvanto viśvamāryam /*
apaghnanto arāṇaḥ ||

From the above, it is evident that although **Yajna** was originated in the eastern part of Rigvedic Country and initially supported by the **Bharatas** only, has lately been accepted by many including the **Five Tribes of Nahusha**, and the Rigvedic Culture has even gone beyond **Gandhara region**; the North-west part of Rigvedic Territory.

3. Yajna is hosted by the People of Nahusha:

Following verse from **Mandala-1** brings out two realistic things.

Rv-1.100,16: *rohicchyāvā sumadaṁśurlalāmīrdyukṣā rāya rjraśvasya |*
vṛṣaṇvantaṁ bibhraṭ dhūrṣu rathaṁ mandrā ciketa nāhuṣīṣu vikṣu //

The red and tawny mare, blaze-marked, high standing, celestial who, to bring Rjasva riches,
Drew at the pole the chariot yoked with stallions, joyous, among the **hosts of men** was noted.

First line of the verse **Rv-1.100,16** depicts **Indra** brings gifts for **Rjasva**. But in the second line of the above verse, the Singer has brought out **two factual aspects**.

- Ratha** is pulled by **Bull/ vṛṣaṇvantaṁ** and not by **Asva**.
- The Tribes of Nahusha are the host of Yajna**.

4. Ila-spade/ इळसपदे Region as the birth-place of Agni:

The verse **Rv-1.128,1** belongs to hymn dedicated to **Agni** tells us **pre-Rigvedic** story of the birth of Pure Agni Worship in **Ila-spade** (present-day **Haryana** state of India) region.

Rv-1.128,1: *ayaṁ jāyata manuṣo dharīmaṇi hotā yajīṣṭha uśijāmanuvratamaghnīḥ svamanu*
vrataṁ viśvaśruṣṭiḥ sakhīyate rayiriva śravasyate |
adabdhō hotā ni śadadiḷas pade parivīta iḷas pade //

By **Manu's** law was born this **Agni**, Priest most skilled, born for the holy work of those who yearn
therefore, yea, born for his own holy work.

Note : In the verse **Rv-1,128,7** of the hymn there is mention of **मानुषाणामिळा/ mānuṣāṇām-iḷā** phrase which indicates that the tribe leader **Ila** who lived in ancient period, was associated with **Pure Agni** worship. The verse **Rv-7.16,8** describes **Ghrita/Ghee** addition to **Simple Agni** worship was due to **Ila** (probably after **her death** that area is called as **Ila-spade**).

5. Presence of अश्वघ्न / Asvaghna word in the verse Rv-10.61,21:

First time appearance of *Asvaghna*, name of a person in the verse **Rv-10.61,21** manifests that the new word **अश्वघ्न / Asvaghna, Horse-Killer** was coined by the Priests only after the real incidence of sacrifice of the **True Horse** reported in the hymns **Rv-1.162-163**. Please note that since inception of **Rigved God Indra** is termed as **Vritraghna/Vritra Killer**.

In other words, earlier to the incidence **Horse Sacrifice** mentioned in **Mandala-1**; the second to Last Mandalas **as there is no reference of presence of “True Horse”** in the **Vedic world**, therefore the question of **killing of True Horse** does not arise at all.

VIII. Indra in Mitanni-Hittite Treaty and Avestan Literature-- a Comparison:

From the cuneiform inscription of **Mitanni-Hittite** treaty found at the place called **Boghazkeui** located in present-day **Turkey**, it is crystal clear that the **Mitanni's** who established their kingdom in a part of present-day **Iraq and Syria** and ruled there from 1500 to 1300 BCE were originally from the region where the **Early Vedic Culture** was developed as the inscription has reference of **Four Rigvedic Gods** namely; **Mitra (Mi-it-ra-aš-ši-il)**; **Varuna (A-ru-na-aš-ši-il)**; **Indra (In-da-ra)** and **Nasatya (Na-ša-at-ti-ya-an-na)**.

It means that the **Mitannis** were not averse of God **Indra**, the Supreme God of Rigvedic People who was created after the appearance of **Vritra/Drought** in the area adjoining river **Saraswati**, but before the formulation of **Yajna**.

On the contrary, **Avestan literature** depicts **Indra** as **Insignificant Demon**. Also in **Avesta** in there is no place for some of the **Rigvedic Gods** who are treated as **Indra's** close friends namely; **Vishnu, Maruts, Brahmanaspati/Brihaspati**. Therefore, it is evident that along with **Indra, his associates** were also boycotted by the followers of **Ahura Mazda**.

The most striking difference in **Avestan Texts**, and **Mitanni/Kassite documents** is that, in the former, there is no place for **Rigvedic God “Maruts”**, but in the **Kassite documents** translated from **Akkadian** language does indicate presence of **“Maruttash”** word (**Rigvedic God Maruts** found along with **Shuriash**, the term used for **God Surya**) as the name of a **Kassite King**. Therefore, it can be concluded that the **ancestors of Mitanni** were originally from the **Indian Sub-continent**, who followed the **Rigvedic Traditions**.

IX: No Substance in the Theory that paints “Mesopotamia Origin of the Aryas”:

A few decades ago some scholars came with a new idea that the **Rigvedic Aryas** migrated to the **Indus Valley** from **Mesopotamia region**. But the theory is baseless as the following points clearly contradict the claim made by them.

1. Application of the Base-60 Numerical System in Mesopotamia:

Mesopotamia is name of the ancient region that was situated in the west Asia within the **Tigris-Euphrates river system**. In fact, in Greek, the word **Mesopotamia** means "between rivers". It is considered as the home of three independent but inter-related civilizations such as Sumer, Assyria and Babylonia. It is said that many important inventions including the concept of time, math, the wheel, sailboats, map-making and writing occurred in the region that left its mark on the History of the World.

The Historians say that it was the people of **Sumer** who during **3rd millennium BC** developed the **base-60 numerical** system in ancient Mesopotamia. It is also known as **sexagesimal system**. Then the **Babylon** who ruled a central-southern part of Mesopotamia from 1900 to 1600 BCE adopted the base-60 numerical system from **Sumer**, extensively used it for their astronomical observations, as well as their calculations (aided by their invention of the abacus), and used a sexagesimal (**base-60**) positional numeral system.

But the **Rigvedic People** were familiar with **base-10 (decimal)** numerical system.

2. Use of Cuneiform script in Mesopotamia for Writing:

Cuneiform writing system has its origin in **Mesopotamia**, and its invention is credited to the Sumerian People of the period 3500 to 3000 BCE. The modern name has its root in the Latin word *cuneus* for 'wedge' owing to the wedge-shaped style of writing. Hence it generally accepted by all that the **Sumerians** were the first to create a form of written language that actually transformed the spoken words into a frozen state.

However, the Rigvedic people did not use any script to write down their philosophy.

From the above discussion it is apparent that **Rigvedic Priests** had nothing to do with the **People of Mesopotamia** as they used distinct decimal numerical system and chose oral method to transfer the knowledge from one generation to other.

X. Some Mesmerizing Observations and the Notes made by the Rigvedic Poets:

Most of the Rigvedic scholars do not bother to know the intents of the Poets from the contents of Rigvedic Verses, but often use the texts as the carriers to convey *personal views*.

In the present section, we are going to discuss the verses that depict critical observations made by the Poets of Mandala-2, 3, 4, 6, 7, 5, 8, 1, and 10.

Agni arrives in the World in Three Distinct Ways

Rv-2.1,1: Thou, Agni, shining in thy glory through the days, art brought to life from out the waters, from the stone:

From out the forest trees and herbs that grow on ground, thou, Sovran Lord of men art generated pure.

Comments: In the above verse, the Poet has explained the three most common ways of experiencing **Agni** on the land; 1- Out of waters means rise of Savitar/Solar Deity in the morning from ocean, 2- From the rubbing action of the stones, and 3- From the Forest-fires/wood. These three examples manifest **Agni** as the natural source of **Heat and Light**. At the same time, the verse also conveys that **Agni** can be created artificially using friction.

Adityas govern the Whole World

Rv-2.27,4: Upholding that which moves and that which moves not, Adityas, Gods, protectors of all being, Provident, guarding well the world of spirits, true to eternal Law, the debt-exactors.

Comments: The Poet has brought out very old belief of the pre-Rigvedic Rishis who created **Seven Adityas** to rule the world known to them. This includes controlling both mobile and stationary things present in the world as per **rta**/cosmic laws as well as protecting all of them. It means to say that the World has its **Governing Body** comprising of **Seven Adityas** in place, and all the things present in the world are controlled by the **Set Procedure/rta**.

In a way, the content of the verse enlightens us about the presence of **Democratic System** ruled by a team of the Gods led by **Varuna** since beginning and not the **Dictatorship** (One God Rule) in the **Vedic World**.

The Priests want to stay on the Bank of river Saraswati

Rv-2.41,17: In thee, Sarasvati, divine, all generations have their stay.

Be, glad with Sunahotra's sons: O Goddess grant us progeny.

Comments: Through this verse the Poet has expressed his desire to continue his association with river **Saraswati** and also pointed out that since many generations, the **People of Priestly Community** have been living on **her** banks and hence appealed **her** to give him offspring.

This verse informs us that the Poet desperately wants progeny to maintain continuity in the age-old relationship between river **Saraswati** and his **family**. It also implies that the generations of the Priests were born and brought up on her banks; hence all those experts who call the **Aryas** as the outsiders need to rethink about their perception.

Newborn Agni carefully handled using Ten Fingers

Rv-3.29,13: Mortals have brought to life the God Immortal, the Conqueror with mighty jaws, unfailing.

The sisters ten, unwedded and united, together grasp the Babe, the new-born Infant.

Comments: Here the Poet in his distinct style has treated the newly created **Agni** as an infant who needs proper attention from the Mortals or else freshly born fire/baby would get extinguished. The Poet has smartly described **Ten Fingers** of the two hands as the **Ten unwedded but united Sisters** to handle a newborn child with proper care/personal touch.

Vipas and Sutudri request the Poet not to humiliate them using improper words

Rv-3.33,8: Never forget this word of thine, O singer, which future generations shall re-echo.

In hymns, O bard, show us thy loving kindness. Humble us not mid men. To thee be honour!

Comments: The Poet has composed above verse in such a way that as if **Vipas and Sutudri** the two rivers are requesting him not to use abusive language about them, as the Poets of future generation would learn this and continue the same trend.

In other words, the Poet has stated that no Poet should use derogatory words in the “Poems of Praise” despite being in a difficult situation. In adverse condition as well he needs to keep his head cool and show the respect through the chosen words. That is why like many Gods, the Poets of many Mandalas have called their enemies as “**Asuras**”. Only in some verses of **Mandala-10**, we find the All Gods became Gods and All Demons as Asuras.

Surya Daily Moves in the Mid-region without any Support

Rv-4.14,5: How is it that, unbound and unsupported, he falleth not although directed downward?

By what self-power moves he? Who hath seen it? He guards the vault of heaven, a close-set pillar?

Comments: Although the verse belongs to the hymn addressed to **Agni**, but in reality the Poet has curiously talked about daily movement of **Surya**/the Sun in the mid-region. The Poet says that **Surya** is free to move yet not supported by anyone. Though **he** always looks downward, still does not fall on Earth. It is not known whether **he** is self-powered or any power that is not visible is behind his motion. Additionally, as a pillar, he guards the vault of Heaven.

It means God **Surya** without taking anyone's help daily keeps moving from one place to other, illuminates whole world, and still gives support to Heaven.

Who is He? Who created Heaven and Earth?

Rv-4.56, 3: Sure in the worlds he was a skilful Craftsman, **he** who produced these Twain the Earth and Heaven.

Wise, with his power he brought both realms, together spacious and deep, well-fashioned, unsupported.

Comments: In a mystically composed verse, the Poet has asked a question but addressed the same to one and all that “who has created Earth and Heaven?” The Poet has further said that both shaped realms are wide, spacious and without any support.

The most striking observation here is the undefined craftsman is **He**; a masculine character, unlike **Aditi** the mother of Adityas who is always termed as the Goddess (feminine entity). This particular aspect reflects the creation of Heaven and Earth as an **unanswered question** of **Rigved** but takes the unknown masculine character **He** closer to the Avestan Supreme God **Ahura Mazda** who is believed to be creator of everything found in the world.

Expansion of Aryas' Kingdom from East to West

Rv-6.61,9: She hath spread us beyond all foes, beyond her Sisters, Holy One,
As Surya spreadeth out the days.

Comments: Above verse belongs to the hymn dedicated to river **Saraswati** wherein the Poet has cryptically elaborated that it is due to **her blessings**, in the past they (the **Aryas**) could expand their kingdom from east to west direction very similar to daily movement of **Surya**.

In other words, when the Powerful Ruler belonging **Arya clan** (king **Nahusha**) was living on the bank of river **Saraswati**, at that time the **Aryas** realm got expanded beyond the region of **seven sisters** but after defeating the enemies. The Poet has cleverly used **Surya's** daily journey from east to west to indicate direction of growth of the kingdom.

Water from Land joins the Ocean

Rv-7,49,2: Waters which come from heaven, or those that wander dug from the earth or flowing free by nature, Bright, purifying, speeding to the Ocean, here let those Waters. Goddesses, protect me.

Comments: Water that fall from the sky (rain), flows freely on the surface of land or even that flows in the channels dug up or naturally present finally goes to Ocean. It means that the Poet is fully aware of the water from surface reaches the sea.

Some scholars say that the Rigvedic Poets did not know sea at all.

Eastern Region Rivers are with and without water

Rv-7.50,4: The steep declivities, the valleys, and the heights, the channels full of water, and the waterless

May those who swell with water, gracious Goddesses, never afflict us with the Sipada disease, may all the rivers keep us free from Simida.

Comments: In the above verse the Poet has pointed out inequality in shapes and sizes of the Eastern Region Rivers including variation in their slopes, depths, widths as well. Additionally, he has explained that some channels are full of water, and some go waterless. Then he has requested rivers that carry water with them to keep the people who dwell on their banks away from the diseases like *Sipada* and *Simpada*

It means that the Poet has seen many rivers, and also noticed that some carry water (like river Yamuna?) and some go dry (like river Saraswati?). It indirectly indicates there was water problem in some localities. Out of many rivers, he has specifically called those rivers as the Goddesses who regularly provide milk to the people residing on their banks, but appealed to the Rivers to protect the subject from the diseases. It also means that despite

having water, the people were facing serious health problems in the eastern territory of Rigved as they were probably suffering from water born diseases.

Woman shows more Faith in God than Man

Rv-5.61,6: Yea, many a woman is more firm and better than the man who turns,
Away from Gods, and offers not.

Rv-5.61,7: She who discerns the weak and worn, the man who thirsts and is in want
She sets her mind upon the Gods.

Rv-5.61,8: And yet full many a one, un-praised, mean niggard, is entitled man,
Only in were gild is he such.

Comments: Through above three composed verses, the Poet has tried to answer a relevant question, “out of a married man and his wife/woman, who is more religious?” The Poet, based on his experience has given reply that as far as worshipping of Gods is concerned, woman is better placed as she is more dedicated person. As per the Poet, it is woman who pays attention to the needs of her husband including preparing food, giving water, his other wants (physical), and still finds time to focus her mind on God. Whereas, the poet finds man as a niggard (**PaNi**), ungenerous (wants more in return) and has superficial interest in God.

It means that in addition to completing her responsibilities as a wife, married woman makes herself available for praying to God too without expecting much from God.

Savitar, Surya, and Mitra placed Together

Rv-5.81,4: To the three spheres of light thou goest, **Savitar**, and with the rays of **Surya** thou combinest thee.
Around, on both sides thou encompassst the night: yea, thou, O God, art **Mitra** through thy righteous laws.

Comments: In the above verse, the Poet has brought together three Rigvedic Deities **Savitar**, **Surya** and **Mitra** on a common platform. In the legends composed later on, these three characters are treated as a single entity and are seen in the form of **Surya**/the **Sun** only.

Rivers join the Sea

Rv-8.6,35: As rivers swell the ocean, so our hymns of praise make Indra strong,
Eternal, of resistless wrath.

Comments: In the above verse, the Singer has explained that as the rivers increase water level of Sea, similarly his Praise Songs would make **Indra** very strong.

Maruts are beautifully described as the Wind-storm

Rv-8.20,4: Islands are bursting forth and misery is stayed: the heaven and earth are joined in one.

Decked with bright rings, ye spread the broad expanses out, when ye Self-luminous, stirred ourselves.

Comments: The Poet in the above verse has properly described **Maruts** as **wind-storm**; a rapidly rotating airy column formed above the land surface and is extended up in the sky. That is why the Poet has illustrated as if Maruts have connected both Heaven and Earth (**Rodasi**) together. The Poet has further mentioned that **Maruts** are self-luminous, physically seen in the form of bright rings (**shubra khadyo**/brilliant white revolving wind), make loud noise, and have destructive power.

The description given above closely matches with the **whirlwind** or **tornado** or **thunderstorm** or **twister** experienced in the various parts of the world.

The Poet feels better after relocating to west of river Sindhu

Rv-8.48,11: Our maladies have lost their strength and vanished: they feared, and passed away into the darkness.

Soma hath risen in us, exceeding mighty, and we are come where men prolong existence.

Comments: In the above verse, the Poet has compared his experience of the place where he lived in the past with the present location. He has made it clear that his bad days are over as he is almost free from the diseases he had in the past. Now he has arrived in a place where there is a guarantee of longer life.

When the content of above verse is compared with the verse of **Rv-7.50,4** discussed earlier; then it can be said that situation described in **Mandala-7** verse represents eastern part

of Rigvedic Territory marked by presence of river **Saraswati**, **Parusni** and **Yamuna**. However, **Mandala-8** was mostly composed on the west side of river **Sindhu**; hence the Poet expects a longer life after shifting to new location.

Early Morning Actions of Some Rigvedic Deities

Rv-1.157,1: Agni is wakened: Surya riseth from the earth. Mighty, refulgent Dawn hath shone with all her light.

The Asvins have equipped their chariot for the course. God Savitar hath moved the folk in sundry ways.

Comments: In the above verse, the Poet has identified some Rigvedic Deities begin their routine work early in the morning, and they are Surya, Savitar, Asvins, Usha.

Yearly Movement of the World

Rv-1.164,2: Seven to the one-wheeled chariot yoke the Courser; bearing seven names the single Courser draws it.

Three-naved the wheel is, sound and un-decaying, whereon are resting all these worlds of being.

Comments: The Poet of the “Riddle Hymn” in the **verse-2** has cryptically described how the world moves forward in a year (progress of a kaal-chakra/wheel of time).

The terms used by the Poet in the **verse-2** are re-interpreted as follows.

All Seven : Seven Adityas (who rule the world as per the established laws/rta)

Single wheeled Ratha: Yearly motion of the World (that includes Heaven and Earth)

Single Asva: Surya/the Sun (Asva stands for Power, Source of Energy of the World)

Three Naves: Three main seasons experienced in a year in the Indian Sub-continent

In short, **Seven Adityas** direct the movement of the **world** using the “**Sun as Asva/the Prime Mover or source of Power**”.

In other words, the Poet of the hymn **Rv-1.164** firmly believes that it is the **Sun** who is mainly responsible for the running the show of the world. In the verse, **Surya** is treated as **Asva/ a driving force** that causes seasonal changes in the world.

Note: In the verse **Rv-1.164,2**; the term **Asva** does not stand for animal like Ox or Horse.

Surya as the “Rain-maker”

Rv-1.164,7: Let him who knoweth presently declare it, this lovely Bird's securely founded station.

Forth from his head the Cows draw milk, and, wearing his vesture, with their foot have drunk the water.

Comments: The Composer in the **verse-7** tells the fact that let the knowledgeable person or the wise man declare that **He (Surya/the Sun)** is behind this act. The Cows (**Ga**) derive milk from **him** practically means; **rain-clouds** get water from **his head** means **his thoughts**. The **Cows/clouds** have drunk the water from **His Feet**, means rain-clouds are formed due to vaporization of ocean water that occurs when the rays of Sun (**heat**) fall on the earth.

Continuation of Life-cycle due to Rain Water

Rv-1.164,51: Uniform, with the passing days, this **water mounts and falls** again.

The **tempest-clouds give life to earth**, and **fires re-animate the heaven**.

Comments: The **verse-51** hints at **natural rain-cycle**. Due to heat of the Sun, water from ocean first goes up in the sky in the form of vapour, then turns into clouds that carry water from one place to another, and then water from the rain-clouds falls once again on the Earth in the form of rain-drops (**Parjanya**) which ultimately causes progress of life to the Earth.

The contents of the **verse-7** and **51** prove beyond doubt that the Poet is aware of the true reason for the **Rain-fall** in the Rigvedic Territory. He also understands there is no substance in the well-known **Rigvedic Myth** of **Vritra** takes water of the whole world in **his** captivity, causing hardship to the People who reside on the bank of river **Saraswati**, and then comes **Indra** to kill **Vritra** who is said to have rescued the rain-clouds, making the rains possible everywhere.

Surya as “That One”

Rv-1.164,46: They call him **Indra, Mitra, Varuna, Agni**, and *he* is **heavenly nobly-winged Garutman**.

To what is One, sages give many a title they call it **Agni, Yama, Matarisvan**.

Comments: In the **verse-46**; the Poet has made it crystal clear that the **God is One**. He has further explained that although **Vipra/wise/BrahmaNa** calls **Him** by different names such as **Indra, Mitra, Varuna, Agni, Yama** etc but clearly identified “**One God**” as **Surya/the Sun**.

Everything finally comes to the Ground-state

Rv-10.,60,11: The wind blows downward from on high; downward the Sun-God sends his heat,

Downward the milch-cow pours her milk: so downward go thy pain and grief.

Comments: In the above verse the Singer has explained the natural phenomena such as blowing of wind from a higher place to lower region (mountain/hill to plains), falling of Sun-rays from the sky on the land, and descending of cow’s milk in a vessel kept on the ground, and then he said that similarly, intensity of pain or grief would decrease with time.

In other words, a thing that reaches the top is likely to come down after some time. By giving such examples the Poet has tried to console the people that the pain/agonny caused due to sudden death of a family member would come down slowly, and is a natural process.

Maruts Unite to become a Single Force

Rv-10.78,4: Like spokes of car-wheels in one nave united, ever victorious like heavenly Heroes.

Comments: Rigvedic Poets believed that Maruts are multiple entities. However, as per the Poet of the verse **Rv-10.78,4**; when they come together in the form of a combined front to become victor, then they appear very similar to a nave of wheel of Ratha that holds together many spokes.

In other words, when many like-minded people join hands together and stand united, then they are bound to become a powerful group.

“He”, the Unknown Creator but named as “Vishvakarma”

Rv-10.82,3 (to 7): Ye will not find him who produced these creatures: another thing hath risen up among you.

Enwapt in misty cloud, with lips that stammer, hymn-chanters wander and are discontented.

Comments: The Poet in the above verse taken from the hymn addressed to **Vishvakarma** has purposely raised the curiosity among the listeners by asking a question about the Creator. He also said that despite asking many persons no one would find the answer to a question, **who is He?** Alternatively, who is the producer of the various creatures present in the world?

It means to say that the Poet has no answer to the question came up in his mind.

Note: It is most likely that some parts of late hymns of **Mandala-1** and some hymns of **Mandala-10** would have been composed by the Poets when they participated in a competition as in both Mandalas we find some references of **Myths of Creation**.

Some Plants have Fruits and Others go Fruitless

Rv-10.97,15: Let fruitful Plants, and fruitless, those that blossom, and the blossomless,
Urged onward by Brhaspati, release us from our pain and grief.

Comments: In the above verse, the Poet has used some natural occurrences such as some plants produce fruits and some go fruitless. Similarly, some plants bear flowers and some do not. Considering these things, the Poet has requested **Brihaspati**, his source of inspiration to give him some relief from the burden of composition of Poems for some time as he may not be in a position to compose the best “Song of Praise” on the regular basis.

Two Identical Characters do not produce Identical Result

Rv-10.117,9: The hands are both alike: their labour differs. The yield of sister milch-kine is unequal.

Twins even differ in their strength and vigour: even two kinsmen, differ in their bounty.

Comments: This is one of the few occasions wherein any Composer of Rigved has chosen commonly seen things as the topic his composition. The Poet has given some examples that are found in day-to-day life and they are; our two hands although look alike but do not give same output; two milk giving cows who happened to be the sisters do not yield same quantity of milk; twin brothers/princes differ in strength and vigour, and similarly two blood relatives would not be equally generous or under identical situation both would respond differently.

In this way, by giving simple examples, the Poet has properly explained that even though two persons may be from same family, but they would not possess same capabilities as the behaviour of each person is different/unique.

Night Brings Life to a Standstill

Rv-10.127,5: The villagers have sought their homes, and all that walks and all that flies,
Even the falcons fain for prey.

Comments:

Above verse is from the hymn addressed to **Night** in which the Singer has mentioned that as soon as the Night arrives in the world, with the signs of darkness, every living thing that walks or flies wants to go back to its place of living, and hence life comes to almost a standstill. It means Night causes interruption in normal activities of the movable things.

Poet knows the Internal Organs of the Human Body

10.163,3: From viscera and all within, forth from the rectum, from the heart,
From kidneys, liver, and from spleen, I drive thy malady away.

Comments: Out of the thousands of verses of **Rigved**, this is the only verse wherein we find names of several **internal organs of human body**. Surprisingly, the Poet has properly named the internal organs like kidneys, liver, spleen that are **invisible** to any person. One can understand **Hridaya**/ heart as the heartbeats are experienced by one and all, and even the organ like **anus/rectum** that opens out of the human body or **आन्त्रा** / **intestine** though not visible but has already been mentioned in **Mandala-4** verse **Rv-4.18,13**.

It means to say that it is impossible to know the names of internal organs of human body unless the body is systematically cut-open to observe the organs minutely and then all are given different names for proper identification. This is definitely not a onetime exercise as no one would remember numerous internal organs after seeing once. In other words, a long back, a systematic study of anatomy of human body would have been done by the group of Priests who would have named the internal and external organs of the human body. As a part of curriculum, same thing would have been taught to the next generations of the Priests.

Here the fundamental question is,

Was human sacrifice being practiced during the Rigvedic Period?

Straightforward answer to afore-mentioned question is “**Yes**”. This is based on the reference available in the verse **Rv-1.84,13** wherein the Poet has mentioned that ancient Rishi **Dadhych** or **Dadhichi** had offered the bones/*Asthi* of his arms to make **Vajra** of **Indra**.

Rv-1.84,13 With **bones of Dadhyac for his arms**, Indra, resistless in attack,
Struck nine-and-ninety Vrtras dead.

A new question crops up, **how can a Rishi give his bones without offering his body?**

In all probabilities, on some special occasions, the Priests would have permitted human sacrifice in **Yajna**. Their knowledge of the internal organs of human body as well as reported incidence of **Dadhichi** sacrificing his bones for creating **Vajra** for **Indra** make us to say that **Human sacrifice** did take place during the Rigvedic Period.

Contents of above verses surely indicate that the Rigvedic Poets were the learned people of that time and also very keen observers of the surroundings. The most striking observation is that they treated their enemies whether fictional or factual with great respect, also included a few in the category of “**Asura**”, and did not use foul language about them.

Although in the composed “Poems of Praise” most of the Poets have interwoven several myths with some real things that definitely creates major problem for the present-day translators but they followed the norms set by their ancestors.

It is evident that Composers of the verses **Rv-4.56,3** and **Rv-10.82,3-7** did not provide correct answer the questions (**who is He?**, and **who is the creator of all Creatures?**) raised by them, still they are entitled for the special praise as both took calculated risk to stir the minds of the fellow Poets as majority of the Poets did not touch the subject in their Poems.

The Composer of the verse **Rv-8.36,4** has exceeded the limit of imagination set by his forefathers when he said that God **Indra** is the **Creator of Heaven and Earth** which is very unfamiliar thing in the entire Rigvedic literature. This is because these two characters are considered as the **Universal Parents** of the **Rigvedic Deities**.

The most outstanding Poet is the person who composed hymn **Rv-1.164** as he cleverly used **Numbers** in the Song to indicate the Days, Months, Seasons in a Year, and has clearly identified God **Surya** as **Rain-Maker**, **Time-Keeper**, and the **Prime Mover** of the World.

XI. Final Comments:

Main intention of the Rigvedic Poets was to laud the Deities of their choice through **Yajna** rite, and hence Rigvedic Texts mostly revolve around the Praising of various **Deities of their imagination**. Still the Composers of **Rigved** have covered many other aspects of life in the **Songs of Praise** and the present investigation has brought out some of them as follows.

- Since **pre-Rigvedic** time, the Priestly Community People lived on the bank of river **Saraswati** that is currently known as **Ghaggar** river,
- During the period of composition of the **Five Early Mandalas**, Rigvedic Priests mostly lived in the eastern part of **Rigvedic Territory** on the banks of rivers like **Saraswati, Sutudri, Vipas, Parusni, Yamuna, Ganga** etc. The **Five Different Kings of Bharata clan** provided necessary support for conduction of **Yajna**.
- Drying up of river **Saraswati** mostly due to frequent failure of Monsoon was the main reason for creation of new warrior God **Indra**.
- **Yajna** was designed in the eastern part of Rigvedic Territory after the fashioning of **Indra** which was a small scale replication of a wild-fire.
- Main purpose of mental shaping of **Asva drawn Ratha** was to bring the Deities to the site of **Yajna** ritual. The **Ribhus** used mental insight to design **Asvas** for the quick movement of Ratha, whereas the **Bhrugus** contributed by fashioning **Indra's** Ratha.
- The People of that time including the Kings and the Priests used **Oxen drawn Wagons** or **Bullock Carts** for performing journey as well as participating in the race competitions. Real Rathas were made from different types of locally available wood.
- After the “**War of Ten Kings**” when the Priests physically noticed the pathetic condition of river **Saraswati** in the upstream region too (**Puru's** Land), then they decided to relocate west of river **Sindhu** with the tribes of **Anu, Turvasa, and Yadu**.
- During the period of composition of the second part of **Mandala-5**, the members of the Priestly Community moved to west of river **Sindhu**. At that time, the **Leaders of the Five Tribes of Nahusha** had accepted **Indra** as the Supreme God, and started participating in **Yajnas** performed by the Priests.
- The Composer of **Mandala-8** has left enough hints to draw the conclusion that the Priests visited **Snow-laden Mountains** located on the western border of Rigvedic Territory.

- Unwarranted glorification of **Indra** in the western region where there was no scarcity of water had led to vertical split in the Priestly Community at the time of **Mandala-8**.
- The character **Indra** ran into trouble twice, first at the time of **his birth** (hinted in the verses **Rv-4.18,11**), and during the period of **Mandala-8** (see **Rv-8.96,16**).
- **Mandala-1** Poet has indirectly pointed out that the Priests entered the new area located outside the western boundary of the Rigvedic Territory.
- **True Horse** (*equus caballus*) arrived lately in the Vedic world probably at the time of **Mandala-1**. It was most likely brought by a Horse Rider/ Trader through **Gandhara** Region.
- **Pitre Asura** of the verse **Rv-10.124,2** is nothing but the earliest name of **Ahura Mazda** of **Avesta**. The Supreme God of **Avesta** actually carried the traits of **three Adityas** namely; **Varuna** , **Mitra** and **Aryaman** although **Varuna**'s characteristic features dominated other two **Adityas**.
- **Angra Mainyu** of **Avesta** is another form of **Indra** but closely associated with the **furious or war frenzy qualities of Indra of Rigved inculcated by the Rishis** since birth. In Avestan philosophy **Angra Mainyu** is described as an evil character and in **Younger Avesta**, **Indra** is designated as a minor demon.
- **Rigvedic Priests** had no direct relationship with the **People of Mesopotamia**.
- Since the landscape of **Rigved** is identical with the **Harappan Civilization**, therefore the **Rigvedic Priests** and the **Five Tribes of Nahusha** become the two sides of same coin. **The Rigvedic Priests represent Vedic Culture and the Five Tribes make the driving force behind Material Culture of Saraswati-Sindhu Valley Civilization.**

XII. References:

1. "Rig Veda"(Bilingual), Translated by Ralph T. H. Griffith (1896) in PDF (symbol-#).
2. "Rig Veda" (Griffith Translation)-Table of Content, Alphabetical frequency etc.
from the Intratext Digital Library available on [www.Intratext .com](http://www.Intratext.com)
3. Monier-Williams Dictionary.
4. All images are sourced from Internet/Public Domain and General Information on various topics is taken from various books/Internet.

A few lines about My Approach

Personal: I am **VR Patil**, from Pune city of Maharashtra State of India. Here I wish to submit that I am neither Historian nor Archaeologist nor an expert in Vedic Sanskrit but an engineer by qualification and profession as well.

As far as my knowledge on the complex subject like **Rigved** goes, I find almost all eminent scholars of the present generation do speculate about the various characters mentioned in the Rigvedic Texts including the Horse drawn Chariot, the Dasas, the Dasyus, and the Five Tribes etc. Some scholars believe that as the Priests did not know writing; hence from the **Material Culture** point of view everything present in the **Ten Mandalas of Rigved** is myth only and must be taken with a pinch of salt. That is why some experts call river **Saraswati** as the biggest myth of the literature.

Real Intention of any Scholar can be easily judged by finding out the Answers to the following Questions. It is a very simple and two steps exercise.

1. How does a person look at the Characters/ the Incidences reported in the Rigvedic Poems?
2. What does a person want to make out of the descriptions given about them in Rigved?

To me, **Rigved** in the archaic Sanskrit language is the **primary source** of information on the subject, the translations made in the different languages by the Vedic Experts are the **secondary**, and all other books and hundreds and thousands of research papers/articles published on the topics related to **Rigved** by several authors are the **tertiary things**.

Some scholars always try to dismiss anything that does not go well with their line of thinking. In such cases, most of the seasoned people take their behaviour as the part of diverse human nature and try to understand them. But these persons do not change their way, and lose no opportunity to criticize their opponents even though the latter may be right about their views. Some well established scholars have created their own fan followers or purposely developed a clan culture like the Rigvedic Priests. They keep praising each other's work like the well known Sanskrit phrase- “अहो रूपं अहो ध्वनिः / **aho roopam aho dhvani-hi**.

Therefore, instead of choosing traditional path for examination of Rigvedic Features, I decided to follow a non-conventional route what I call it as an **Investigative Approach**. This includes application of four tools to study various topics of Rigved.

1. **Minute Observation**- to probe the minds of the Rigvedic Poets.
2. **Simple Logic**- to identify specialities and relationships of the various characters.
3. **Collection and analysis of Data** on a selected subject from the Ten Mandalas.
4. Use of **Common Sense** and *General Awareness*- to interpret in a better way.

One example of my approach is given below.

Transition from the Simple Agni worship to the Yajna Ritual

Rigvedic Poets inform us **Agni** was known to the children of Manu since olden days. It can be taken as, in every house **Agni** was regularly kindled by man or woman in the form of a spark generated due to intense rubbing action of one wooden stick over another or rubbing one stone over another and then it was made to grow and get stabilized by constantly blowing air. Therefore, **Agni** has been frequently called as **Griha-Pati**. In those days there was no match/fire stick or lighter to initiate the fire.

The Rigvedic Composers in several verses have credited house to house spread of **Agni** worship to ancient **Bhrugu Rishi** and his children. It means to say that **Simple Agni Worshipping Cult** was already existed during the **pre-Indra** period along with **Seven Adityas** in the **Vedic Philosophy**.

Visvamitra; the **Mandala-3** Poet has equated initiation of **Agni** with the birth of **Ila's** son. **Visvamitra** had high regards for feminine character **Ila** who enjoyed longer life-span.

Vasistha; the **Mandala-7** Composer has brought out addition of *Grita*/Ghee to **Agni** as the major contribution of **Ila** (see the verse **Rv-7.16,8** for *yeṣām-iḷā ghr̥ta-hastā*). In this way, during the pre-Rigvedic time the **Bhrugus** promoted **Agni** worship in the every house.

Up-gradation of Simple Agni Worship to Proper Yajna/sacrifice Rite

Two verses **Rv-8.89,5** and **6** specifically communicate us that **Indra** was fashioned after the effect of **Vritra**/real drought and **Yajna** along with the composition of “**Songs of Praise**” was formulated subsequently.

It means to say that when **Yajna** was established, at that time **Ila** was not alive.

Now it is necessary understand the “Role of **Matarisvan** in bringing **Agni** to the Manu’s People” and to find out the names of the persons involved in giving proper shape to **Yajna** ritual to the present form.

How did “Matarisvan” bring “Agni” to the Manu’s Children?

The archaic **Sanskrit** word “**Matarisvan**” means **Wind** [3]. Hence it is essential to know the role of **wind** in creation and propagation of **Agni**.

Rigvedic Poets have treated the **wood** as the store-house of **Agni**. This is due to the fact that in those days, in every house food was cooked using firewood.

Now we need understand origin of the wildfires in the Forests. In forests, trees represent fuel/combustible thing, but they cannot initiate fire on their own. There is a need of a foreign element that can cause ignition of the fire in plants. Either human or lightning or **blowing wind** can cause the initiation of fire in the forests.

When the **wind blows** for a longer duration then the dry branches of same tree or adjacent trees come in contact with each other and start rubbing against each other. This long duration rubbing action creates a spark which grows with time and the continuous **act of wind** makes it stronger and sustainable. Constantly blowing wind causes spread of wildfire in adjoining area of forest/trees. Thus in some cases, it is the **wind** that creates and propagates **Agni/wildfire** in the Forests.

The verse **Rv-3.9,5** from the hymn addressed to **Agni** provides a clue for the same.

Rv-3.9,5: Him wandering at his own free will, **Agni** here hidden from our view,

Him **Matarisvan** brought to us from far away produced by friction, from the Gods.

In other words, the ancestors of the Rigvedic Priests got the very idea of **Yajna** from the **wildfires** that occur in nature. Therefore, they attributed “**Agni/ the fire of Yajna**” to the **Matarisvan** means **Wind**. The Priests assumed - if there were **no wind**, then **no wildfire**.

Please remember that wildfire results in destruction of acres of plants and vegetation, loss of life of the birds and the animals who live in the forest as well as the human beings

who get trapped in the wildfire. This also provides an appropriate answer to the frequently asked question, “why did the Priests sacrifice animals in Yajna?”

Real Shapers of the Yajna Ritual

1. As per the verse **Rv-2.34,12** the **Dashgavas (Angirasas)** conducted the **Earliest Yajna/Sacrifice**.
2. As per the verse **Rv-10.92,10** the **Atharva** first time gave the idea of inviting All Gods for **Yajna rite**. It is generally believed that **Atharva** belongs to **Bhrugu** clan.
3. As per the verse **Rv-10.80,7** the **Ribhus** first time composed a prayer or a “**Song of Praise**” for **Agni** (verse **Rv-1.96,2** credits ancient poet **Ayu** as the initiator of songs).
4. **Rv-1.164,43** tells us that since inception **Animal Sacrifice** was part of **Yajna** ritual.
5. The verse **Rv-10.63,1** conveys us that a special **Yajna** was conducted for **Yayati** who was a special guest of the ancient Rishis and the son of king **Nahusha**.

Some Poets in their compositions have designated the feminine character **Bharati** as **Hotra Bharati**, means in some way **she** was closely connected with initial phase of **Yajna** ritual (**Bharati** could be mother of king **Bharata**).

Additionally, the **Ribhus** are credited to have mentally fashioned the **Asvas** and **Rathas** for several Gods to bring them quickly at the place of **Yajna**. It is said that they also made available more Soma Juice for the purpose of Yajna (see Appendix “A”).

In this way, a proper procedure for **Yajna** ritual got evolved due to active participation from several persons belonging to different families of Rishis.

Please bear in mind that all afore-mentioned persons who were actively involved in giving desired shape to **Yajna** ritual lived prior to the start of Rigvedic Composition.

Now we shall take up the last question on **Rigved**.

“Why did the Members of Priestly Community finally decide to settle in the Doab Region (the land adjoining Yamuna and Ganga rivers) and not in the Sapta-Sindhu Region?”

The answer for afore-stated question can be found in the verse **Rv-10.43,3**.

Rv-10.43,3: *viṣūvṛdindro amateruta kṣudhaḥ sa id rāyo maghavāvasva īśate |*

tasyedime pravaṇe sapta sindhavo vayovardhanti vṛṣabhasya śuṣmīṇaḥ ||

From indigence and hunger Indra turns away: Maghavan hath dominion over precious wealth.

These the **Seven Rivers** flowing on their downward path increase the vital vigour of the potent Steer.

The verse **Rv-10.43,3** conveys that after heavy downpour/rain only (the Singer has described it as an act of **Indra**), **Seven Rivers** start advancing. It means, at the time of composition of the **Last Mandala** also, rivers of the **Sapta Sindhu** were the **rain-fed rivers**. This could be the main reason for the **Rigvedic People** who chose the **Doab** (Ganga-Yamuna) region of the Far East part of Rigvedic Territory for their permanent settlement.

Thus by using **simple logic** and **common sense**, in many cases we can easily find out what was stored in the minds of the Rigvedic Poets.

My last seven years experience with **Rigved** has taught me that the interests of many Rigvedic Scholars and Indologists are **fantastical** and away from the **textual reality**. Most of the scholars do not bother to make distinction between the **Fictional aspects** and the **Factual things** present in the ancient literature. Since several decades, while discussing on the topics like **Rigved**, **Avesta**, and **Harappan/Indus Valley Civilization**, the Experts belonging to different fields have not stopped beating around the bush, but continued to confuse the common readers on the various topics including **Asva**.

Agenda driven scholars have done more damage to the credibility of the Rigvedic Poets and also seriously hurt the ethos of the Vedic scholarship than helping the people to know more about the ancient documents. Strictly speaking, their articles/research papers/books only tell the **half truth**, do not give correct picture of the Rigvedic Features, and actually mislead many as the common people do not have time to go into minute details to verify the facts on the subjects discussed by these experts. Therefore, the vast wealth of knowledge available in **Rigved** remains hidden or out of reach of the common man.

I am the “**army of one**” and have been seriously studying **Rigved** with great interest since last seven years. In my view, **Rigved** is the master document created by the “**Aryas**”. I wish to close my essay with the Famous Quote generally attributed to **Abraham Lincoln**.

“**You can fool some of the people all of the time, and all of the people some of the time, but you cannot fool all of the people all of the time**”.

This quote is very much applicable to All Rigvedic Scholars.

“My Heart beats for the Rigvedic Composers”

Appendix “A”

The Ribhus (three brothers) of pre-Rigvedic Era

The Ribhus, (Ribhu, Vaja, and Vibhavan) the three brothers and the sons of **Sudhanvan** would have been the well known **Physicians/Vaidyas** of pre-Rigvedic time. Due to their special efforts/treatments, their seriously ill and aged parents would have lived for some more time. Hence the Rigvedic Poets in their style have frequently but proudly said that these three brothers made their parents to feel young and energetic

Similarly, using some special treatment they could have made a sick cow who had delivered a calf sometime before to regain the consciousness. In this way, they were able to give fresh lease of life to both a cow and its calf (or a cow which was unable to feed its calf due to some health issue would have started feeding its calf after receiving treatment from the Ribhus).

The **Ribhus** introduced the novel but mythical concept of special **Asvas/Hari** for **Indra**, created more **Asvas** for other Deities, and **Suratha of Asvins** using mental insight to bring the Gods to Yajna site. Additionally, due to their innovativeness it became possible to extract more juice from already used **Soma** stalks. Since **Soma** was one the most essential items for Yajna, then its availability in a large quantity made the Priests to offer it in ritual more number of times in a day. That is why; the **Ribhus** are often remembered by the Rigvedic Priests as the Specially Gifted Persons who contributed a lot in shaping of Yajna ritual in the early days as their inventive ideas brought a sea change in the day-to-day life of the **Yajna rite addicted pre-Rigvedic Priests**.

The **Ribhus** would have lived at least two generations or about 50 years before the start of Rigvedic compositions. Due to their unparallel contributions in improvisation of Yajna ritual, in **Rigved** the **Ribhus** are treated as the Gods who lived in Heaven and often invited to receive **third pressing of Soma**. There are **11 Hymns** dedicated to the **Ribhus**.

Mandala-1: Rv-1.20; 110; 111; 161

Mandala-3: Rv-3.60

Mandala-4: Rv-4.33 to 37

Mandala-7: Rv-7.45

“The depth of thinking and the width of knowledge must increase with the length of research/study one conducts in a selected field”.